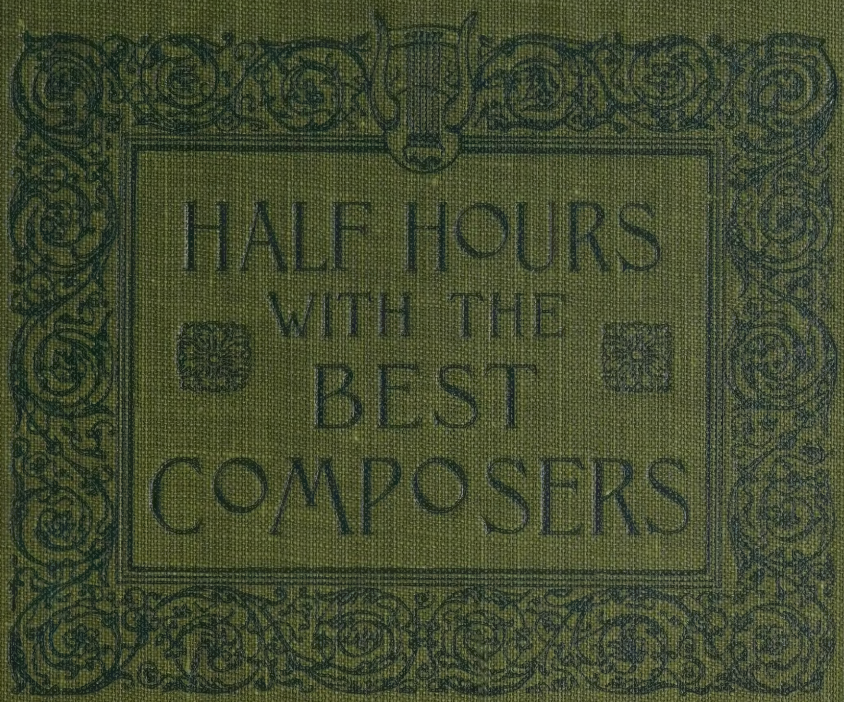
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Half Hours With the Best Composers

EDITED BY

KARL KLAUSER

WITH AN INTRODUCTION
BY GEORGE PROCTOR

ILLUSTRATED



VOL. IV

BOSTON
MUSICIAN'S LEAGUE OF AMERICA
1910

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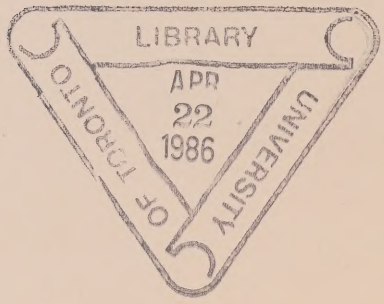


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Margaret Pitcher Lang

MARGARET RUTHVEN LANG

MARGARET RUTHVEN LANG, daughter of B. J. Lang of Boston, was born in Boston, Nov. 27, 1867. She began the study of the pianoforte under one of her father's pupils, and later continued it under his direction. At the age of twelve she had written a quintet of one movement for strings and piano and several songs. Some time after this she began the study of the violin with Louis Schmidt of Boston, and continued under Drechsler and Abel in Munich during the winters of 1886–87. While in Munich she also studied composition with Gluth.

On returning to Boston in 1887 she took up the study of orchestration with G. W. Chadwick, since which time she has written a large number of compositions, many of which have had great success. Her *Dramatic Overture*, Op. 12, No. 4, was performed by the Boston Symphony Orchestra under Nikisch on April 8, 1893; her overture *Witichis* No. 1, Op. 10, was performed in Chicago under Theodore Thomas, by an orchestra of one hundred, at two concerts in July and August, 1893, and at a third concert in August under Bendix.

Of other works for orchestra composed later are two arias, one for alto, *Sappho's Prayer to Aphrodite*, one for baritone, *Phœbus's Denunciation of the Furies at his Delphian Shrine*. She has also in manuscript several unfinished pieces, part-songs, a cantata for chorus, solos, orchestra, and a string quartet.

Among her published compositions are one hundred and twenty-five songs, nearly all of which are well known; two volumes of nonsense songs, the last published in 1907; many excellent piano numbers, among them a rhapsody in E Minor, *Meditation*, *Revery* and *Spring Idyll;* two works of considerable size for male voices, entitled *The Jumblies* and a *Boatman's Hymn*, which have been sung by the Apollo Club of Boston; *Love Plumes his Wings*, for female chorus, which has been sung by the Cecilia Society of Boston and elsewhere; and several part-songs. She also wrote an overture *Totila*, Op. 23, an aria for contralto with orchestra, performed in New York in 1896, and *Armida*, soprano solo and orchestra, performed by the Boston Symphony Orchestra in 1896.
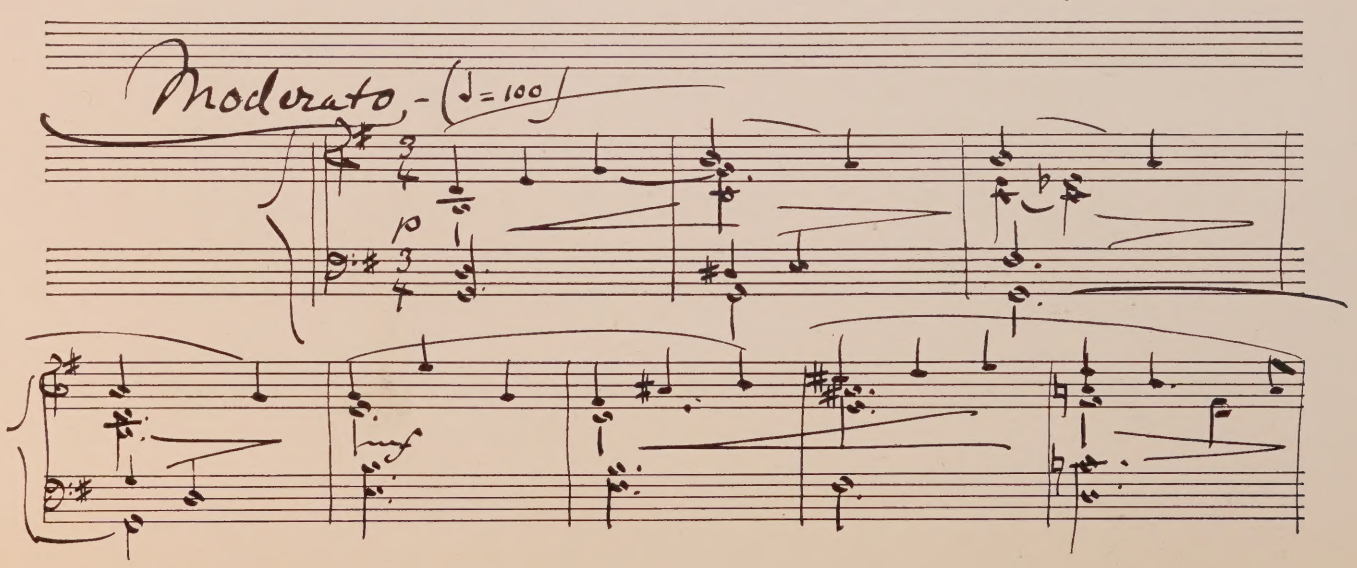
Among the most notable of her published songs might well be mentioned: *King Olaf's Lilies*, Op. 15; *Spinning Song*, *Heliotrope*, and *Betrayed*, each of Op. 9; *Eros;* three songs of the East, Op. 8; three songs for low voice, Op. 6; three songs of the Night, Op. 7; *My Lady Jacqueminot.*

Among her greatest successes is a suite for the pianoforte, entitled *Petit Roman.*

I

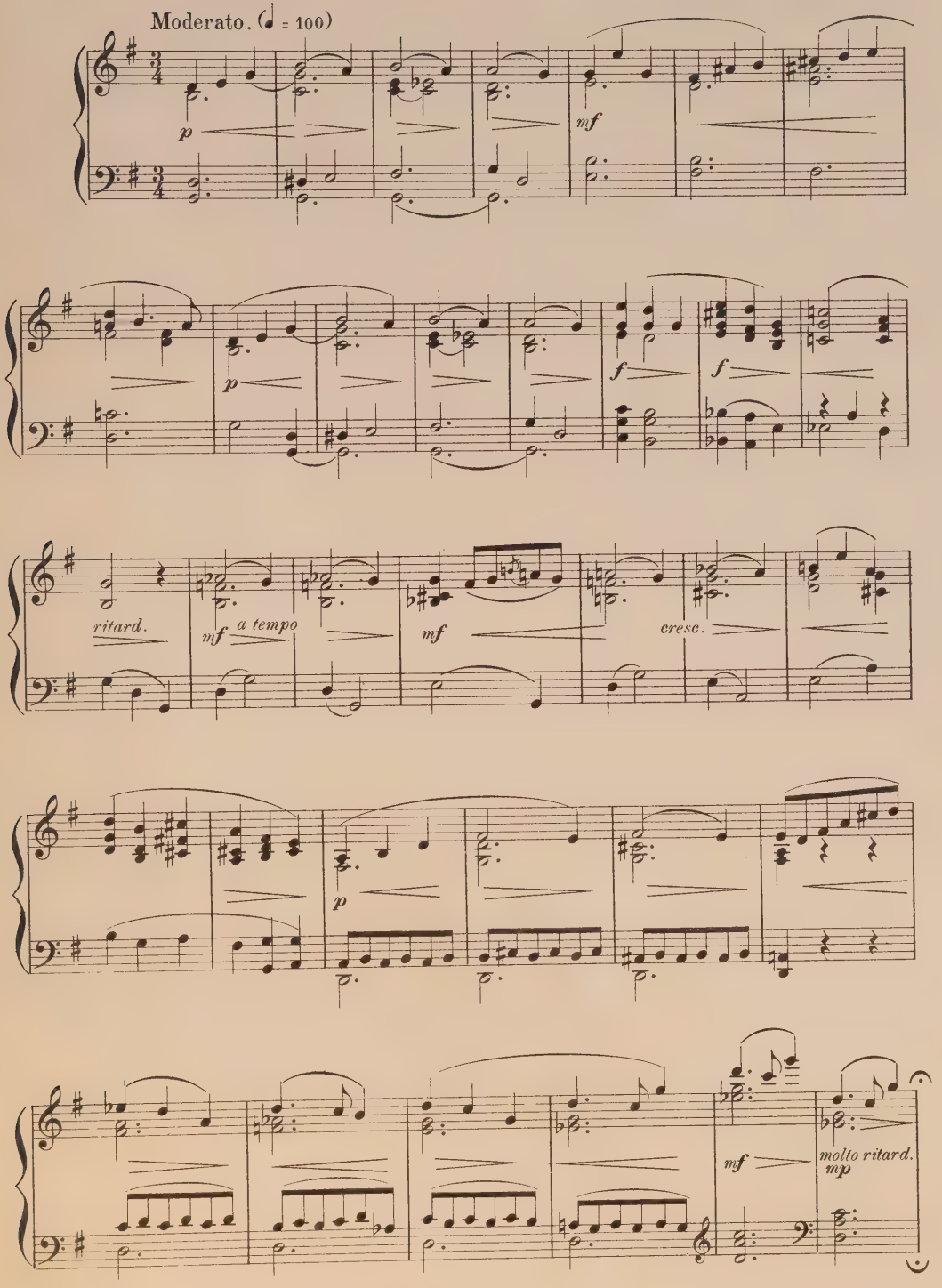
Twilight

Margaret Ruthven Lang

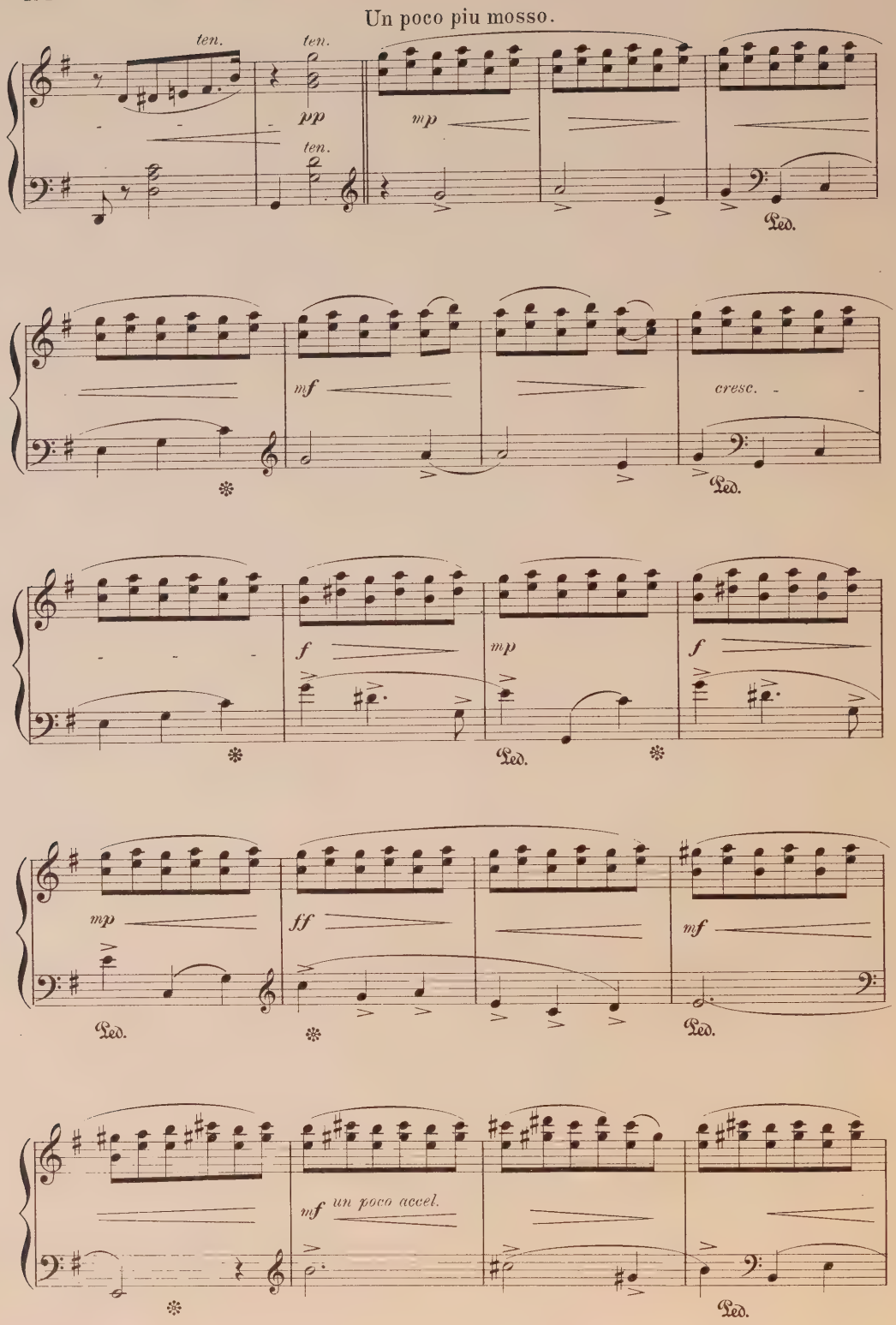


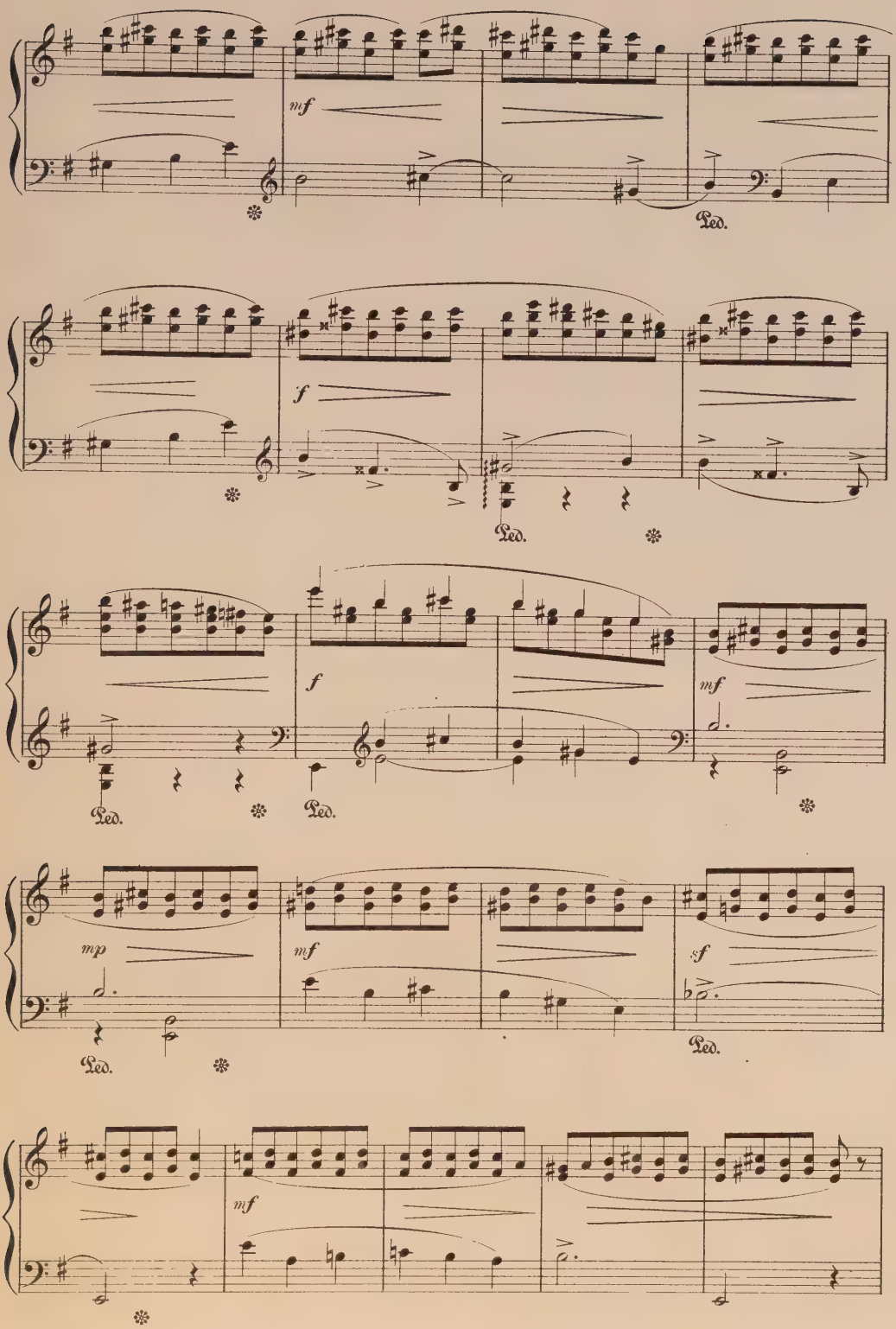
Twilight.
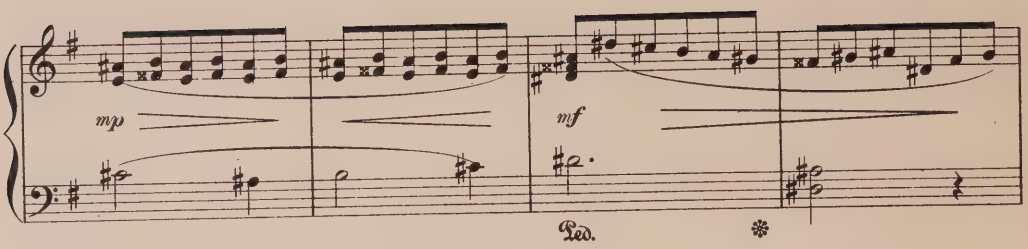
MARGARET RUTHVEN LANG.
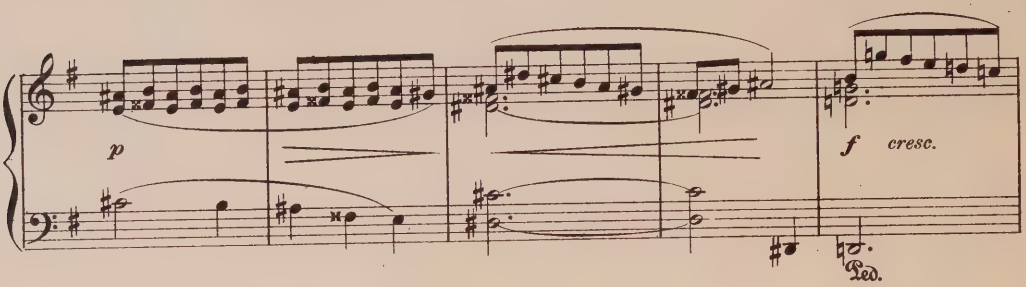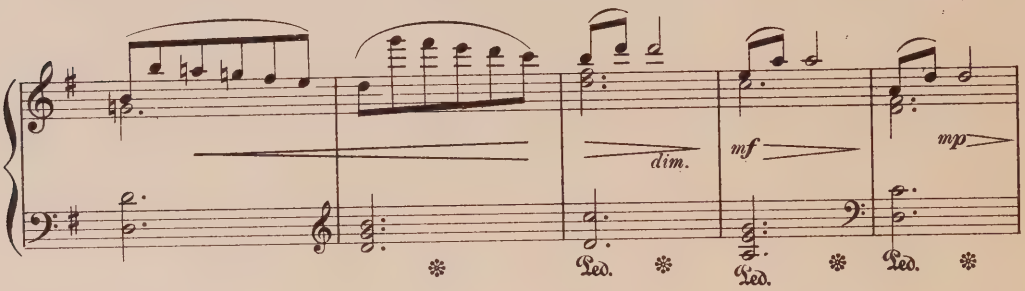


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Un poco piu mosso.
ten.
ten.
pp
ten.
mp
Ped.
mf
cresc.
Ped.
f
mp
f
Ped.
mp
ff
mf
Ped.
Ped.
mf un poco accel.
Ped.
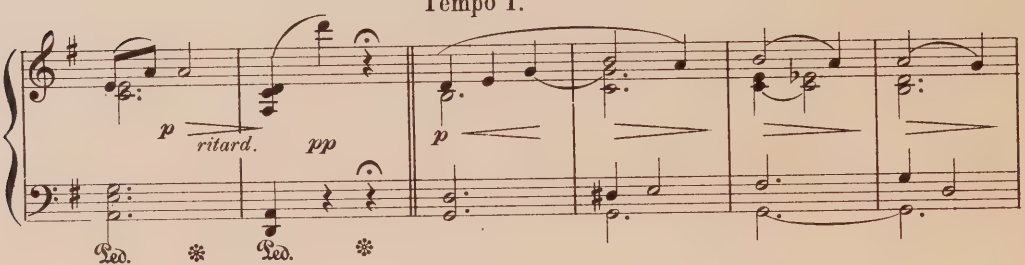

mf
Ped.
f
Ped.
f
mf
Ped.
Ped.
mp
mf
sf
Ped.
mf
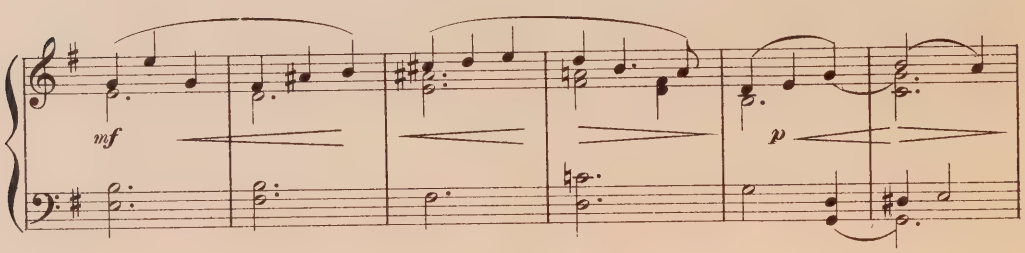

mp
mf
Ped.

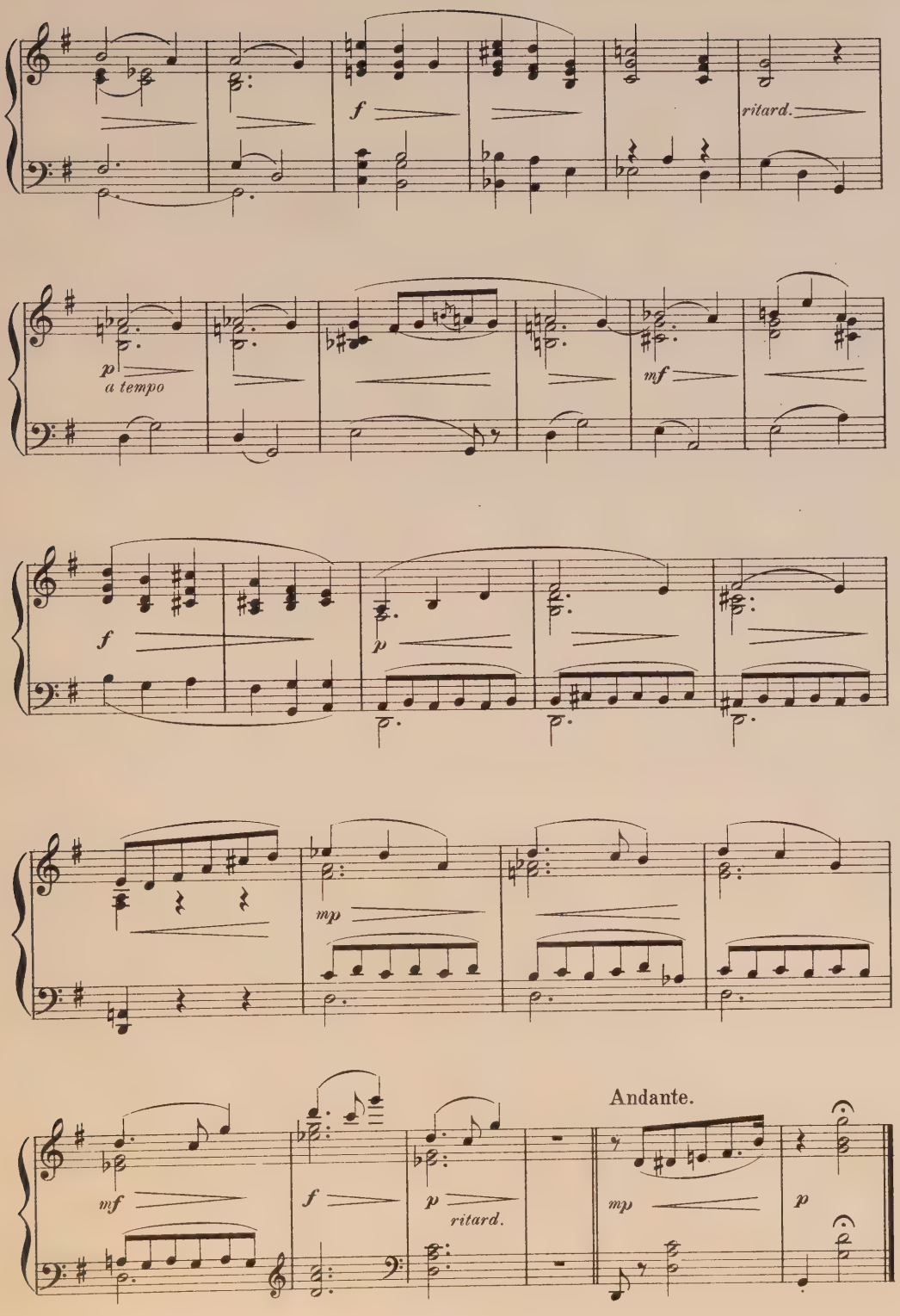

p
f
cresc.
Ped.


dim.
mf
mp
Ped.
Ped.
Ped.

Tempo I.

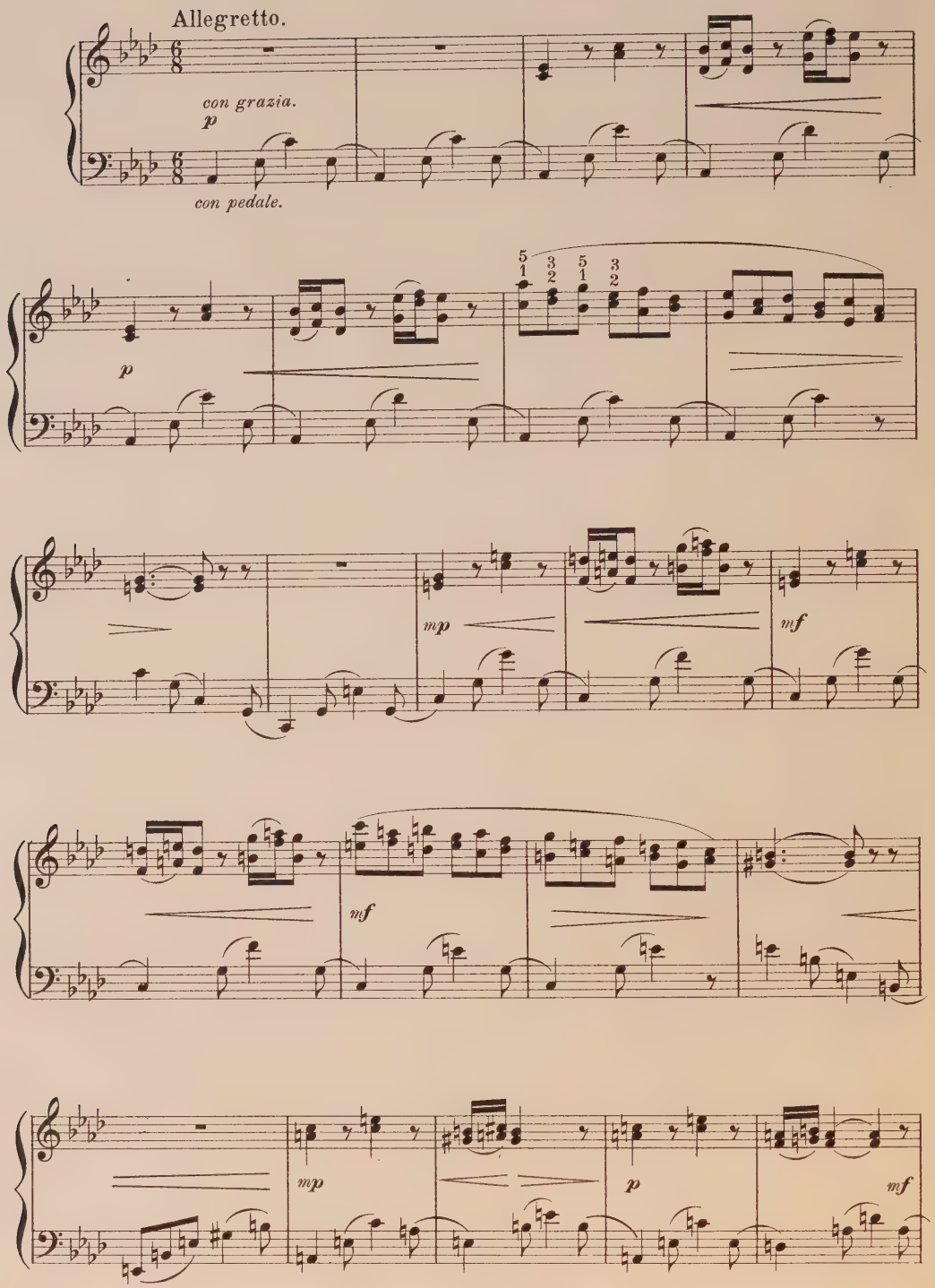

p
ritard.
pp
p
Ped.
Ped.


mf
p

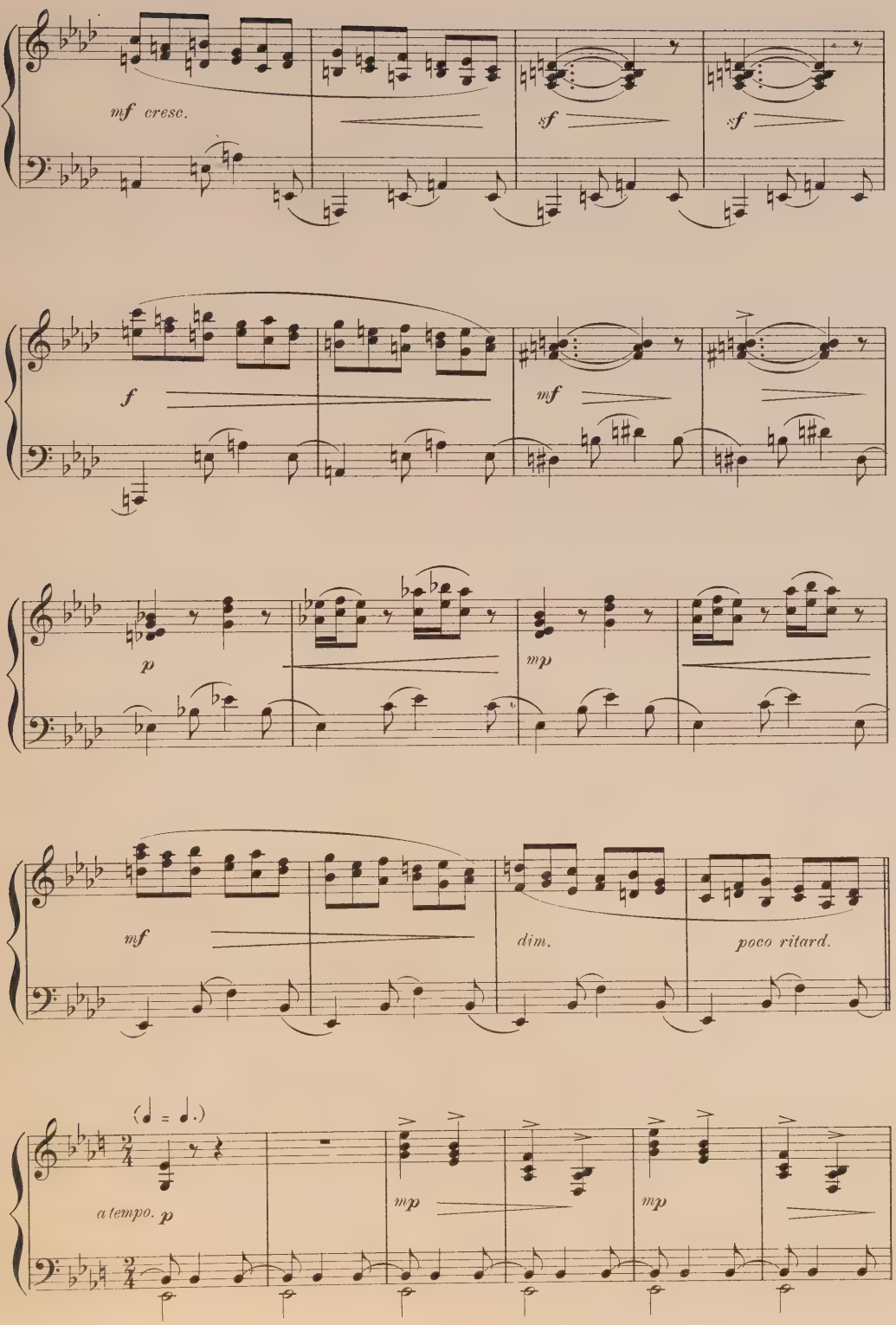

f
ritard.
p
a tempo
mf
f
p
mp
mf
f
p
ritard.
Andante.
mp
p

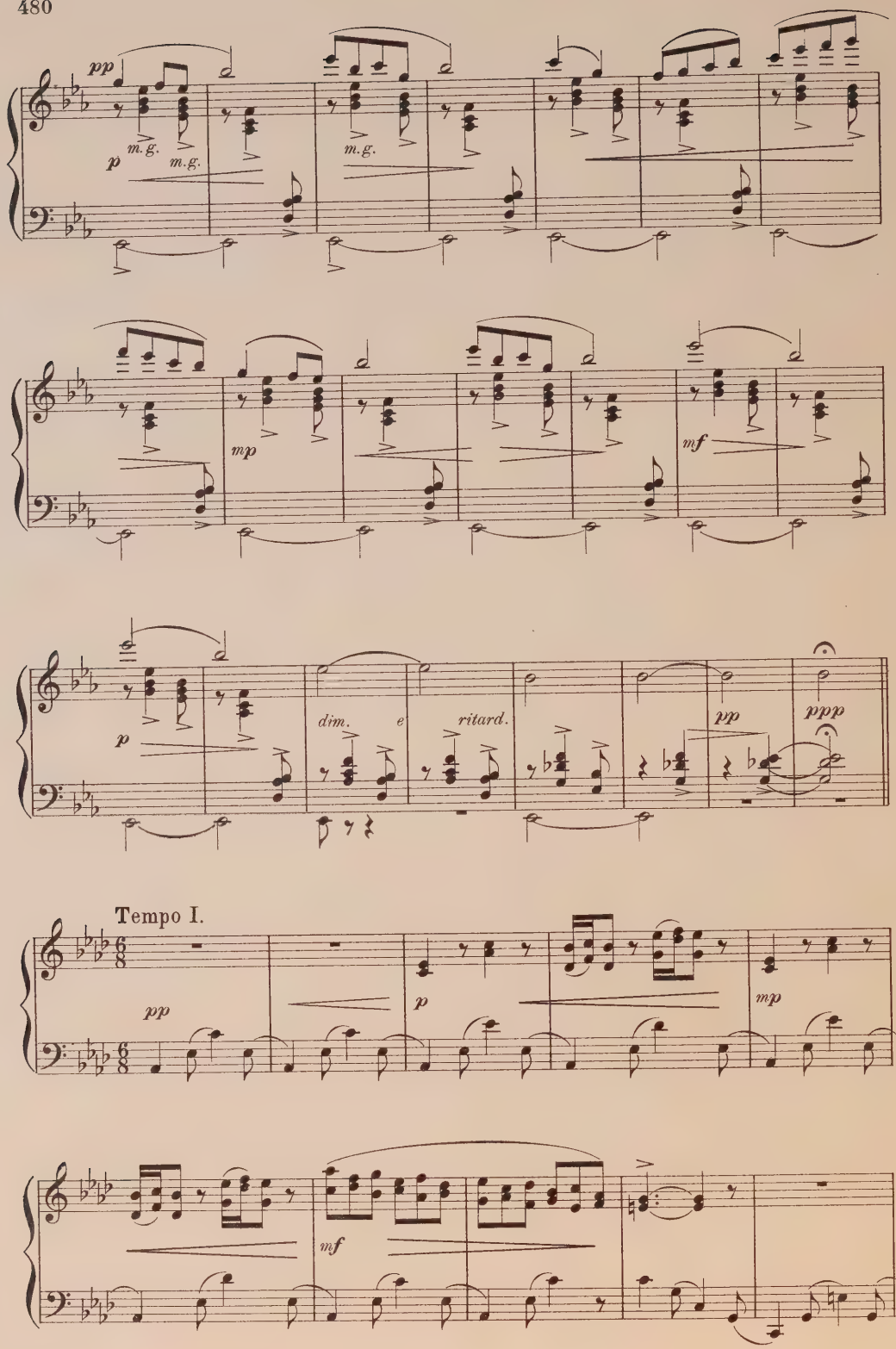
Starlight.

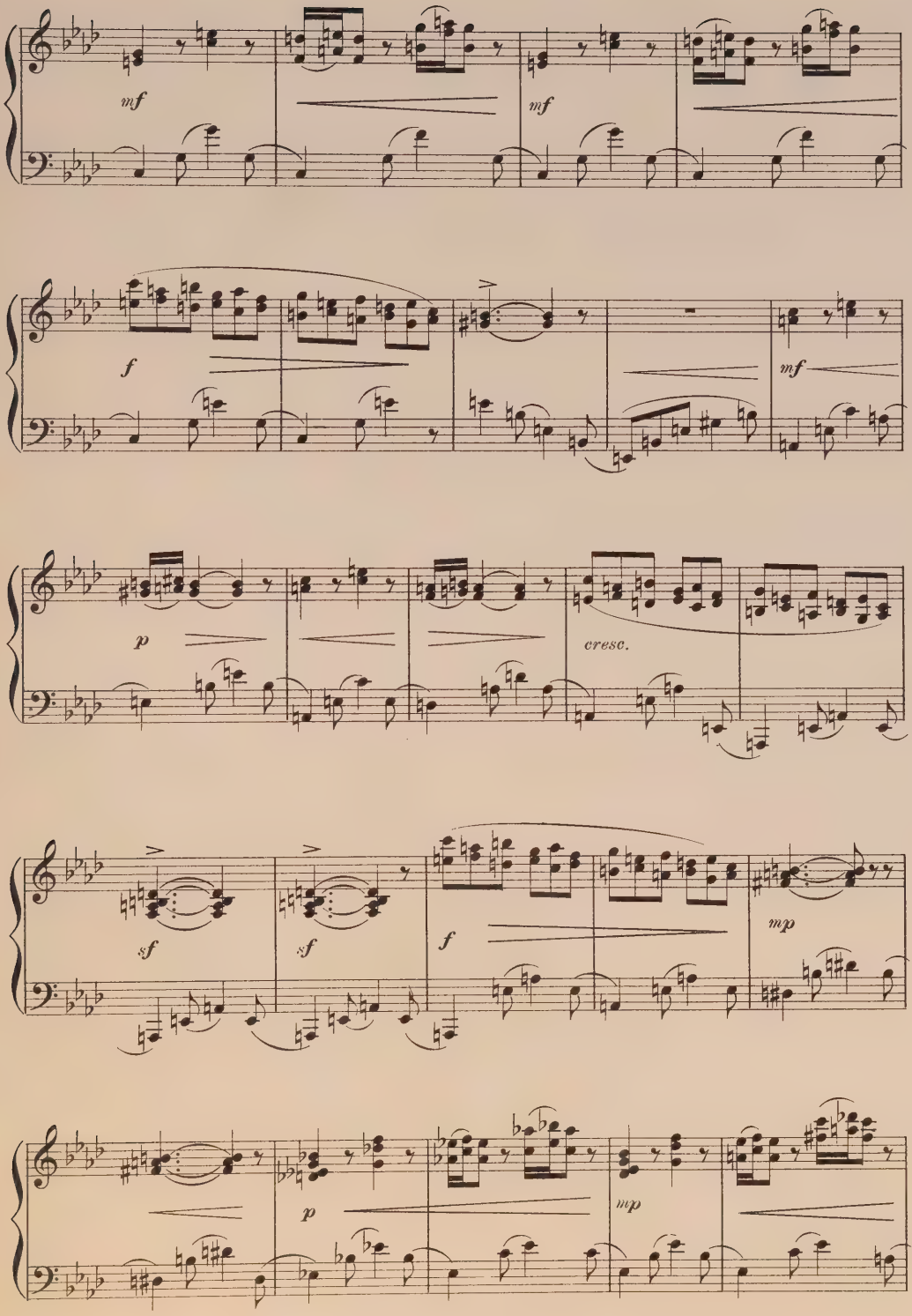
MARGARET RUTHVEN LANG.

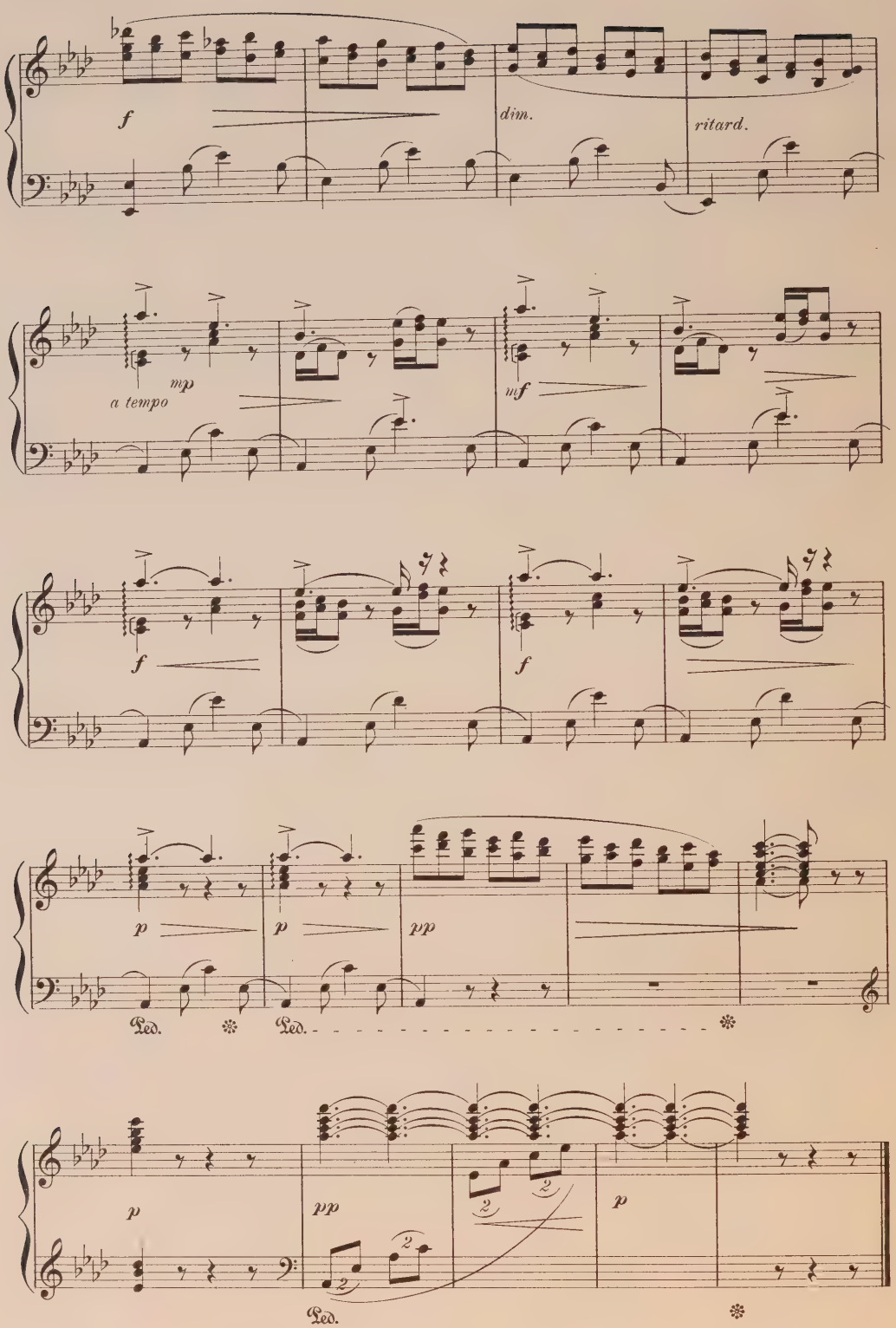


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mf cresc.
sf
sf
f
mf
p
mp
mf
dim.
poco ritard.
(♩ = ♩.)
a tempo. p
mp
mp

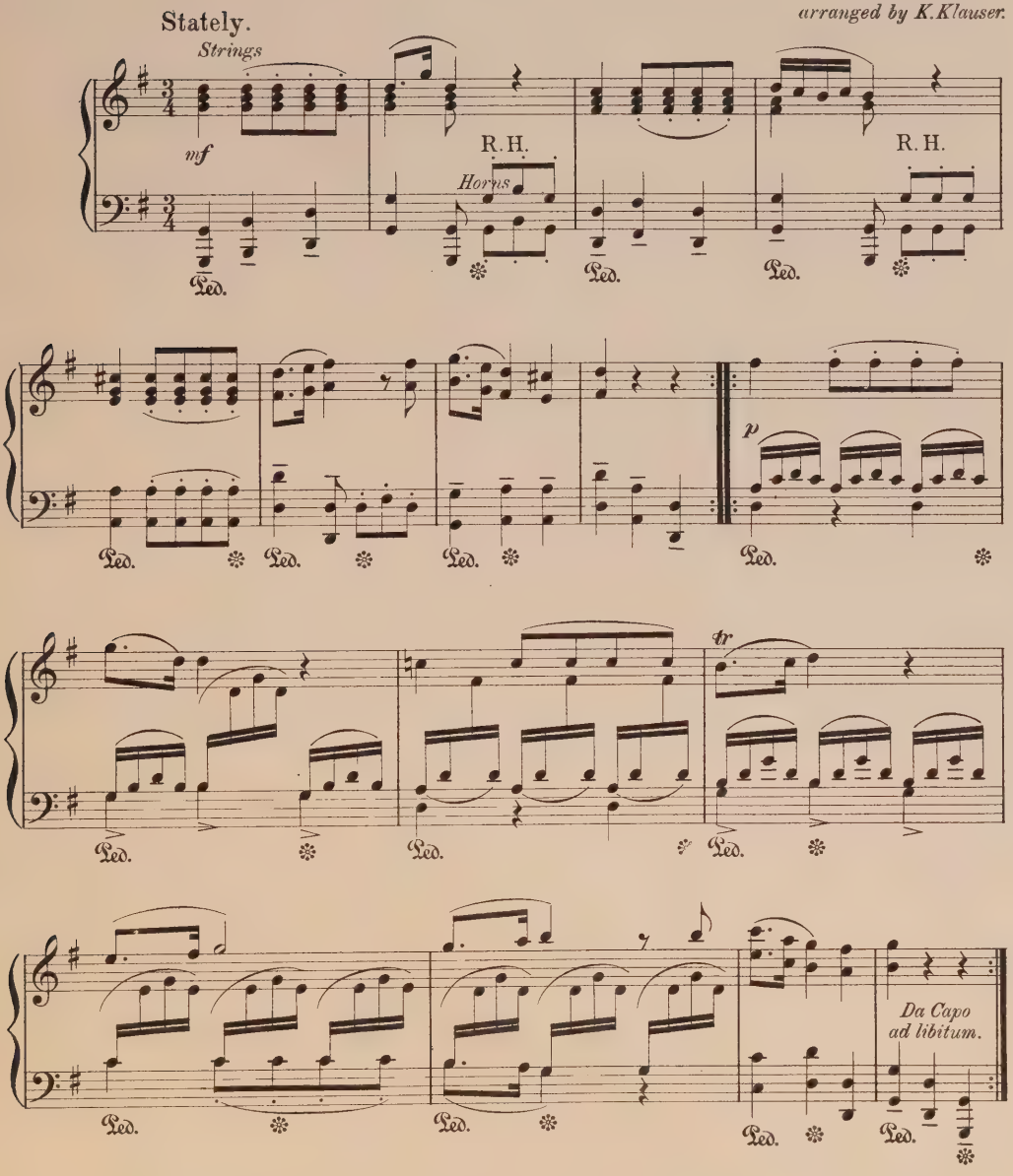

pp
m.g.
m.g.
p
m.g.
mp
mf
p
dim.
e
ritard.
pp
ppp
Tempo I.
pp
p
mp
mf


mf
mf
f
mf
p
cresc.
sf
sf
f
mp
p
mp


f
dim.
ritard.
mp
a tempo
mf
f
f
p
p
pp
Ped.
Ped.
p
pp
p
Ped.

Minuet from Don Giovanni.

W. A. MOZART.
arranged by K. Klauser.

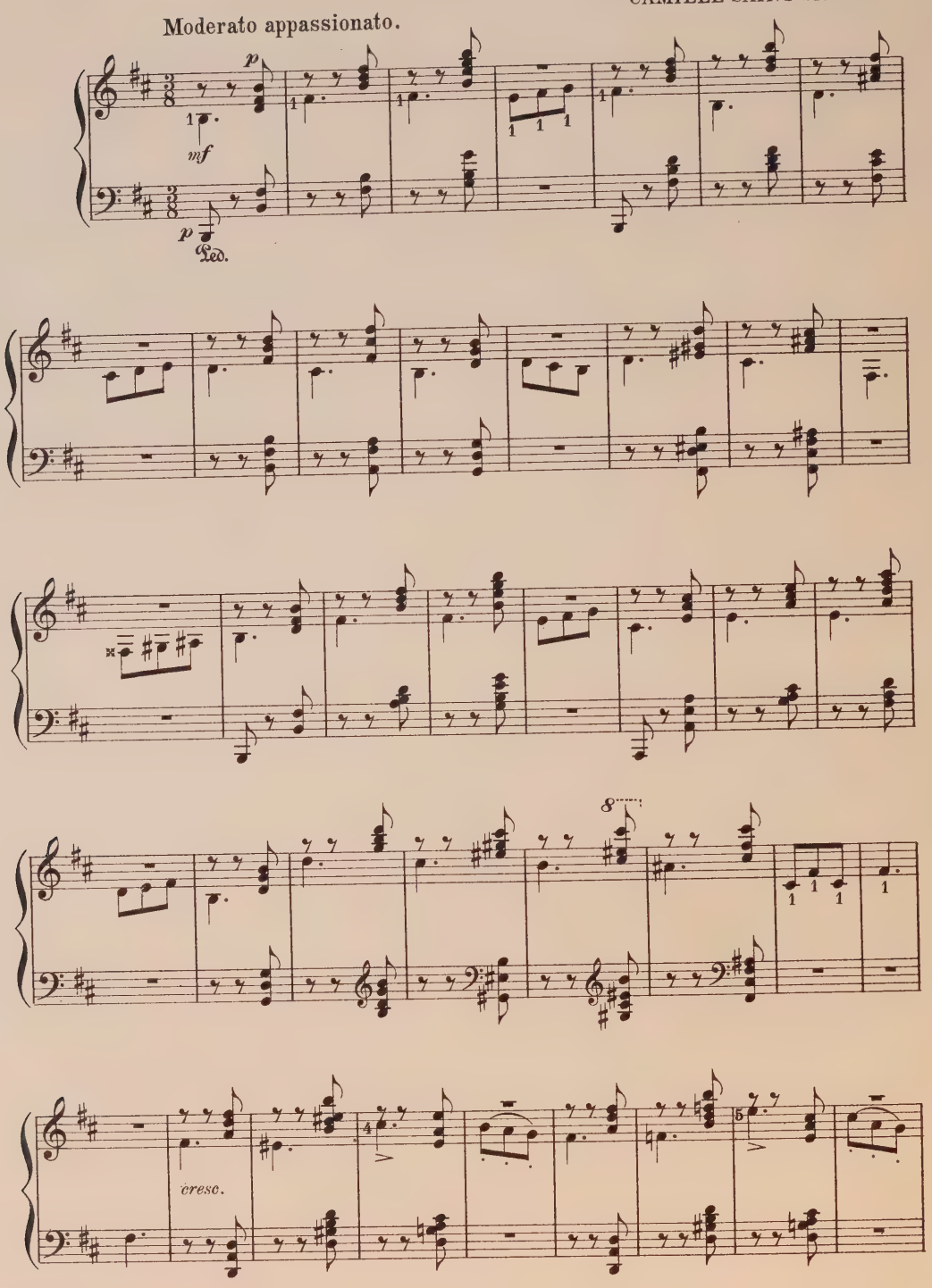


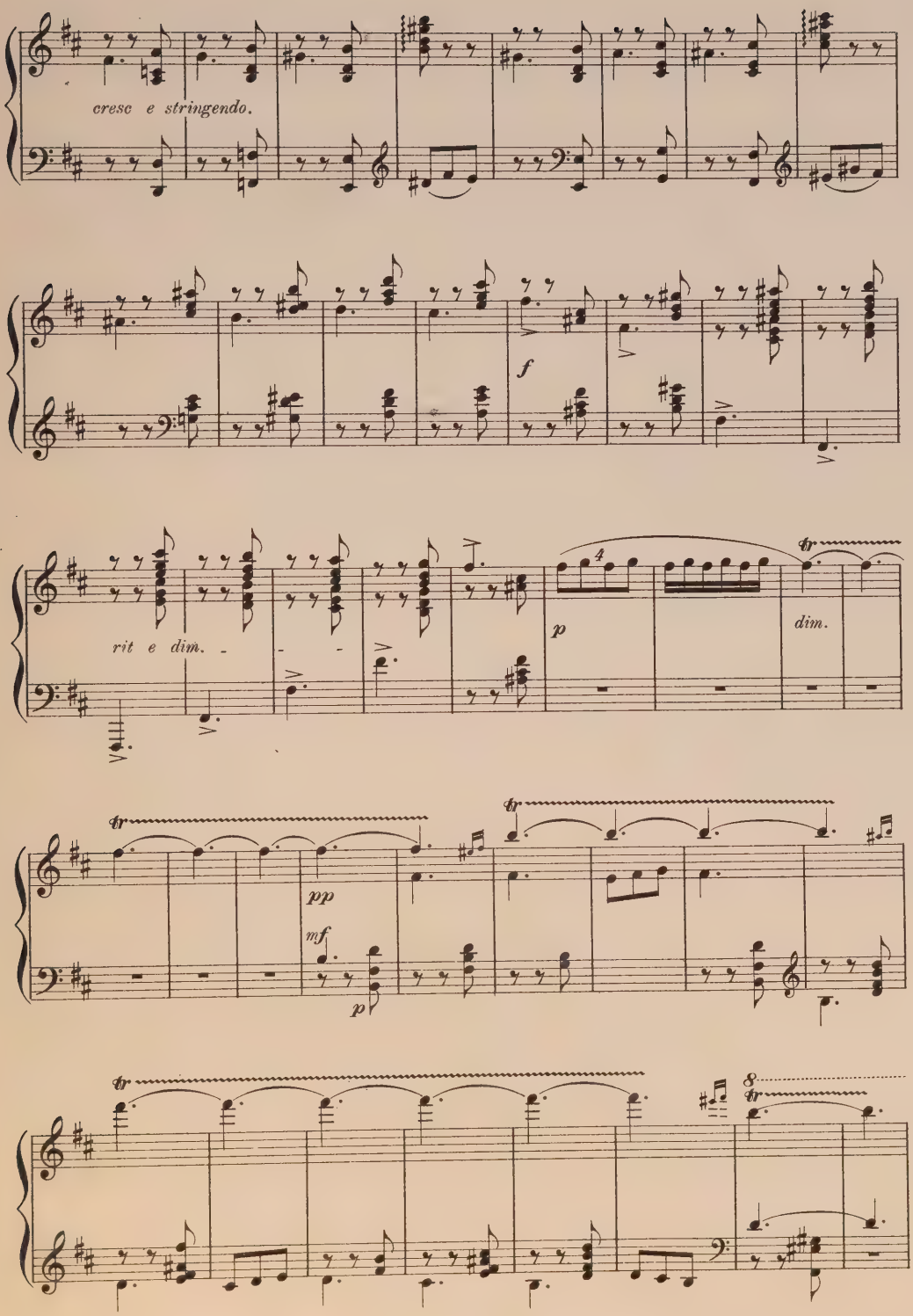
EDITOR'S NOTE TO MOZART'S MINUET FROM DON GIOVANNI.

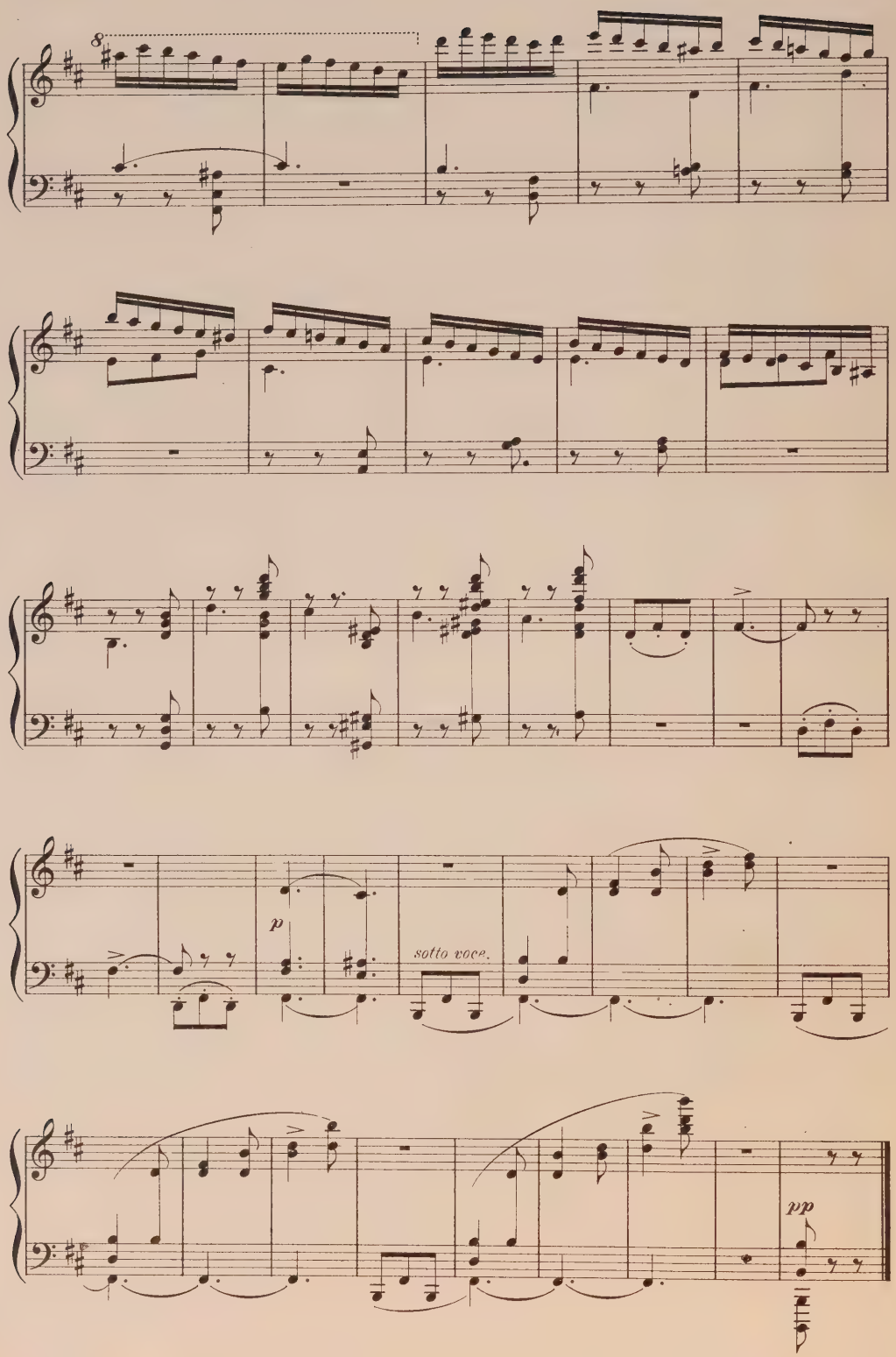
THE following incident may lend additional interest to this world-renowned composition. Mendelssohn, when a boy of eleven, was introduced by Zelter, his gruff old master, to Goethe. The great poet tenderly stroked his hair and bade him play. "What shall it be?" said Goethe, indulgently. "Shall I play you the loveliest thing in all the world?" cried the little boy, with childish enthusiasm. The elder genius assenting, Felix is seated before the piano, and the beautiful boyish brow, the clustering brown curls, the eyes full of thoughtful luster, are touched by a glow of light, as the Minuet from Don Giovanni fills the air.

Romance Sans Paroles.

CAMILLE SAINT SAËNS.

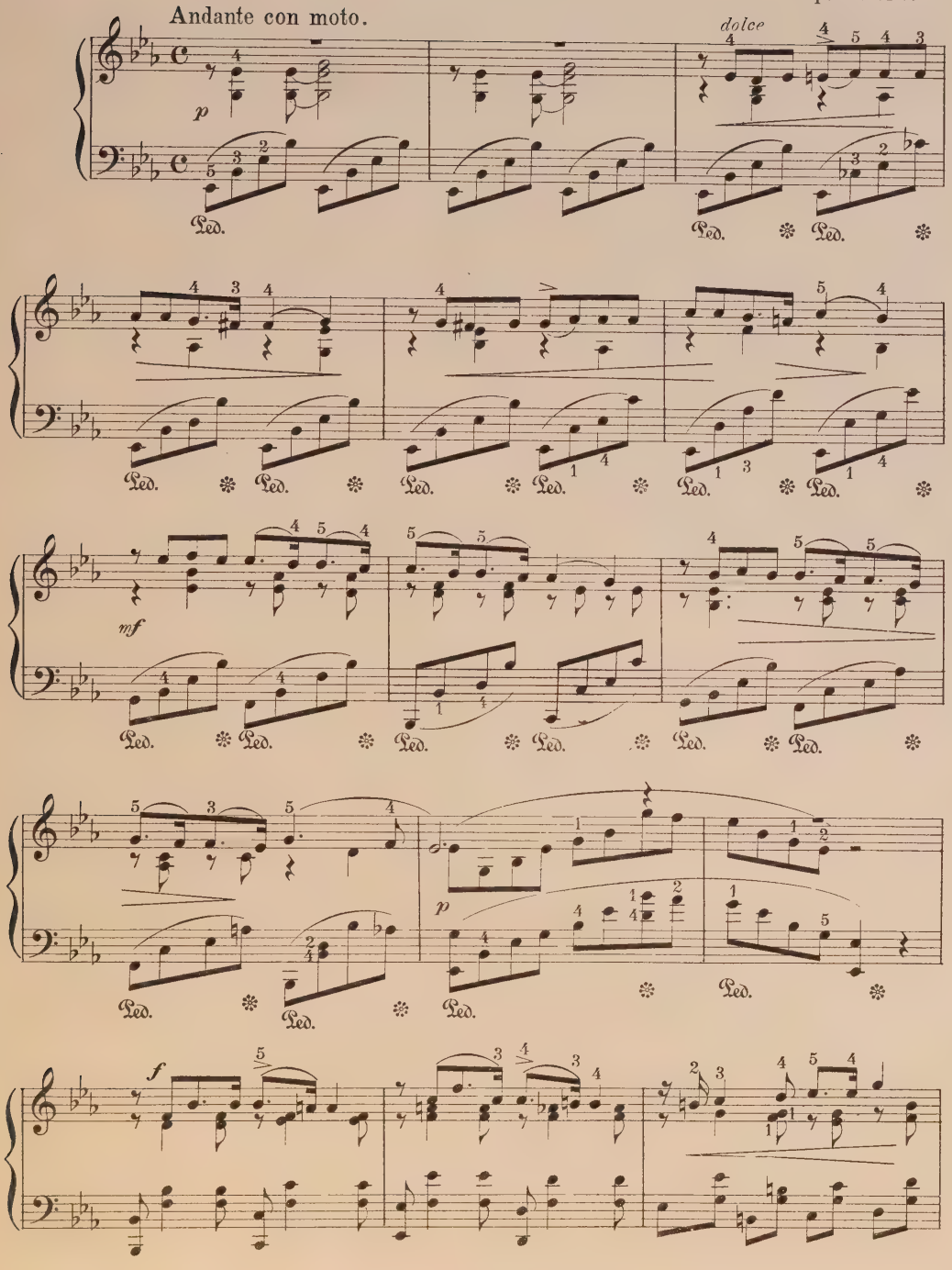


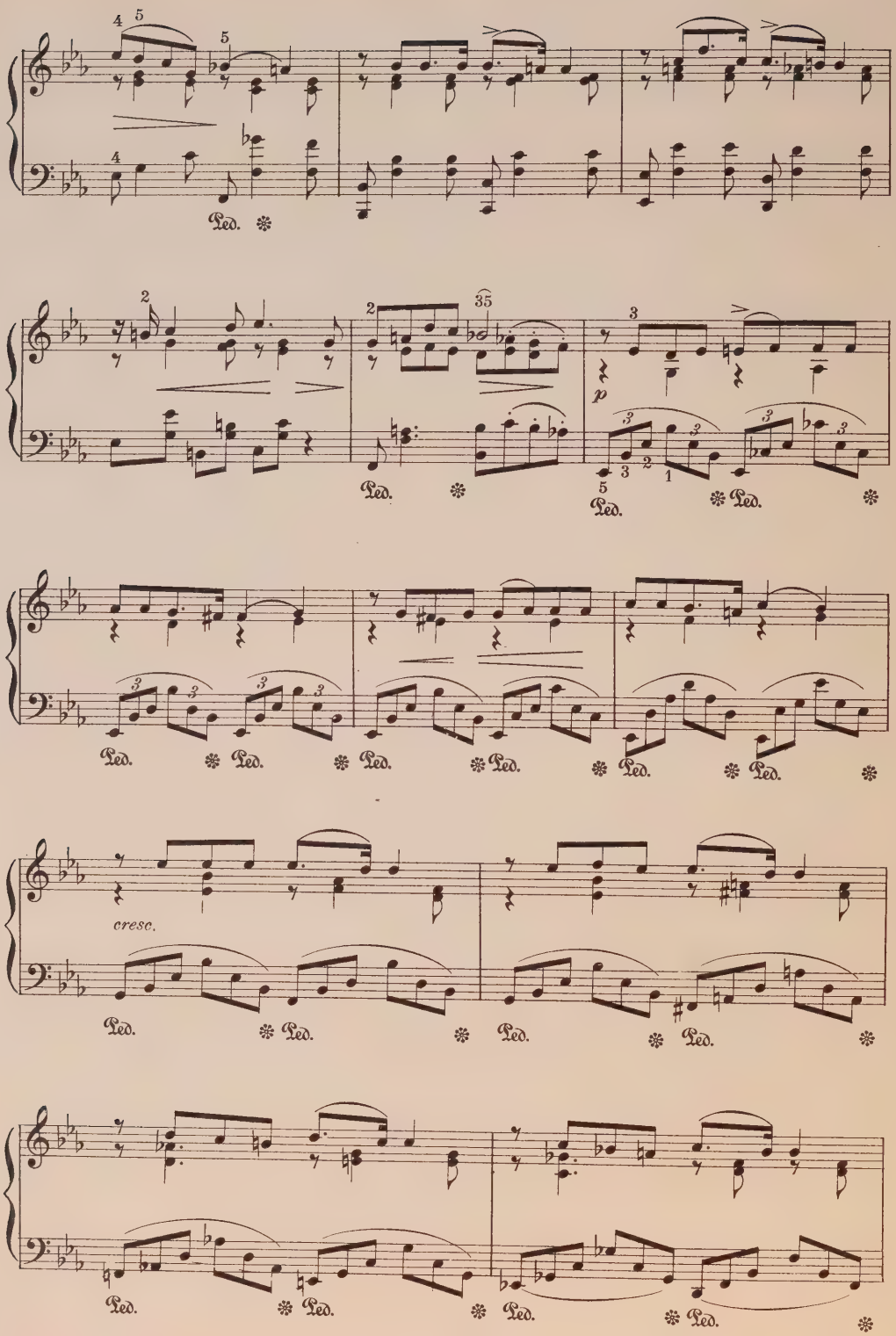

cresc e stringendo.
f
rit e dim.
p
dim.
tr
pp
mf
p
8va

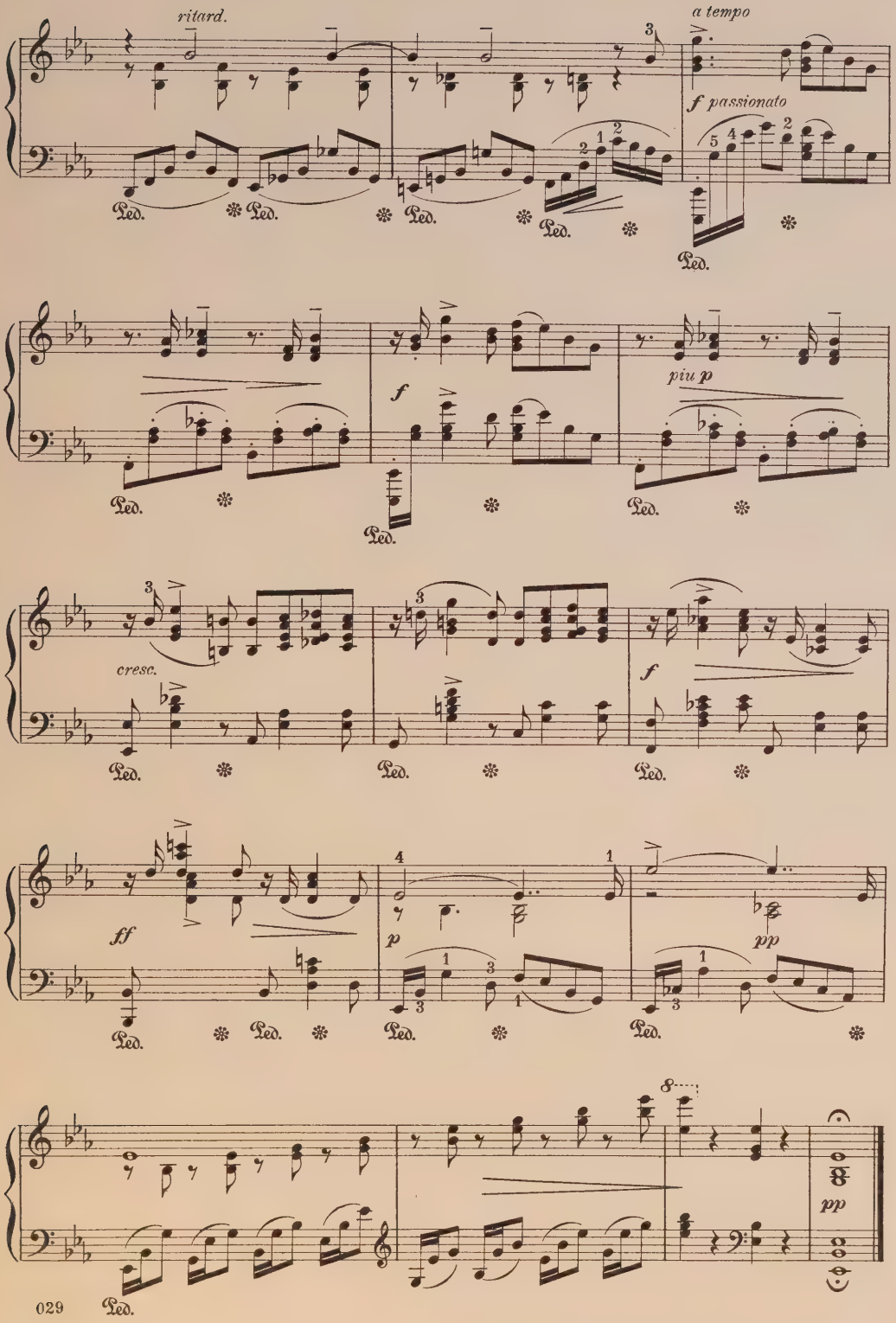

8
p
sotto voce.
pp

Romance.

A. RUBINSTEIN,
Op. 44. № 1.



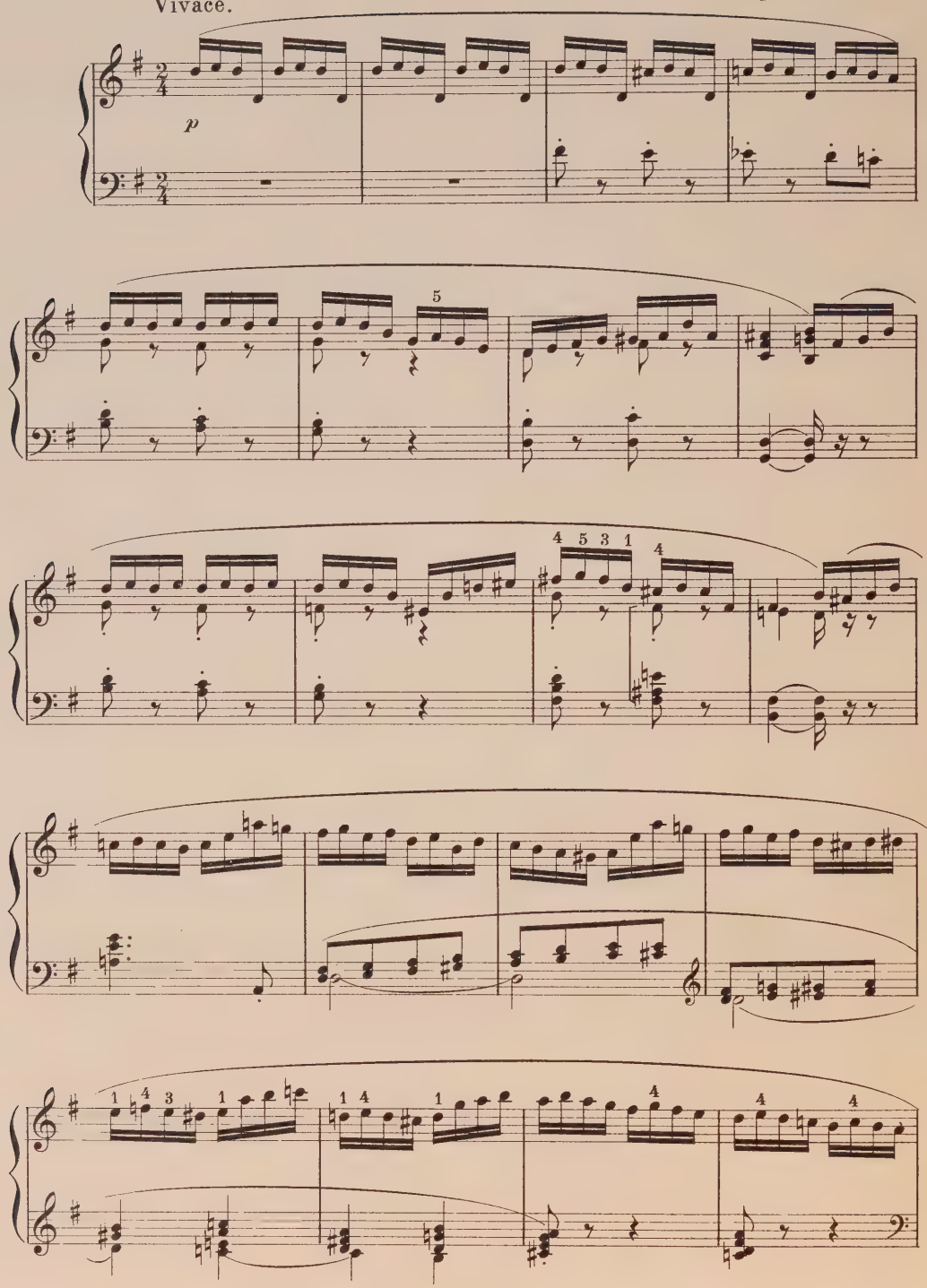

Ped.
cresc.

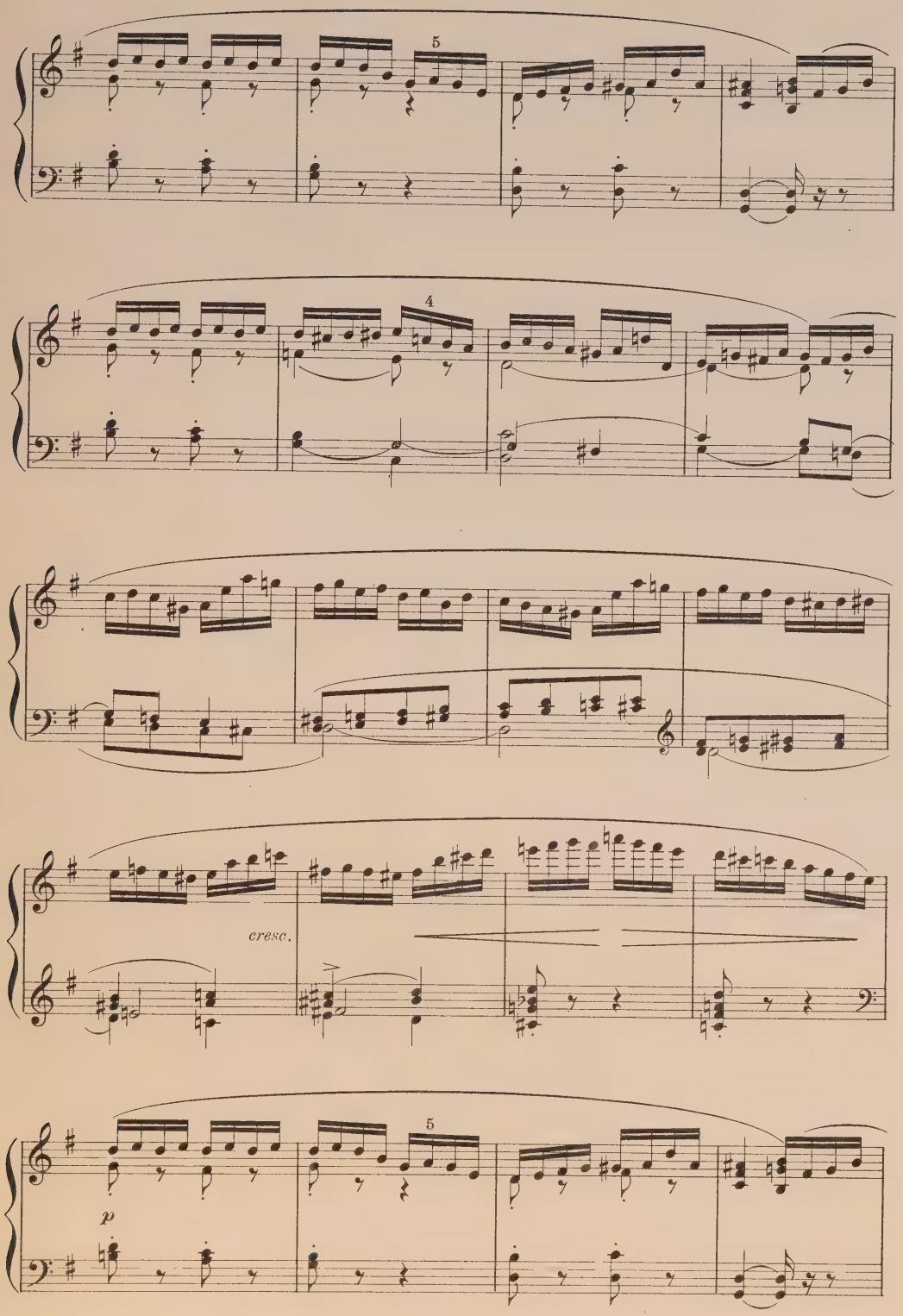

ritard.
a tempo
f passionato
Ped.
f
piu p
cresc.
ff
p
pp

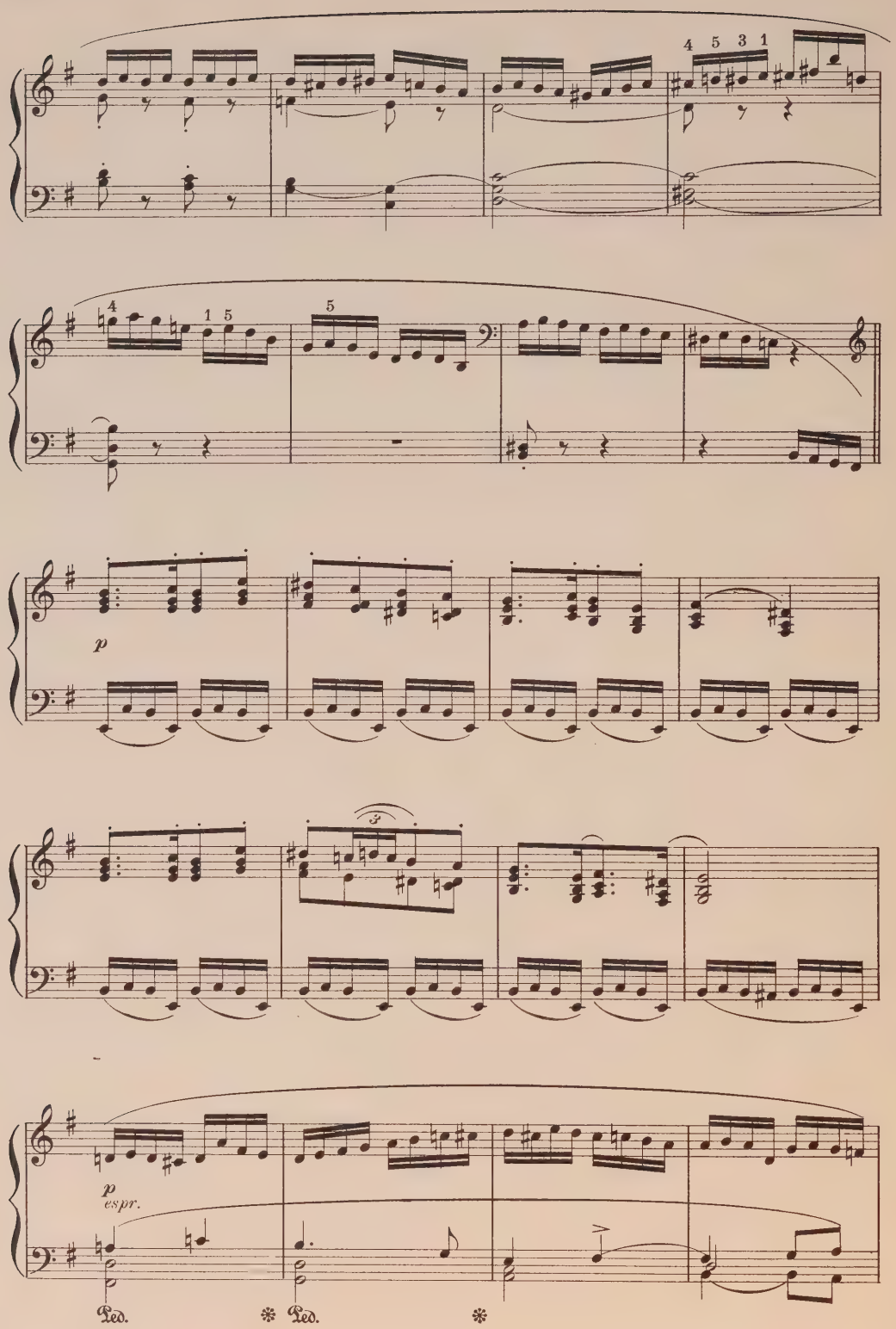
At the Fountain.

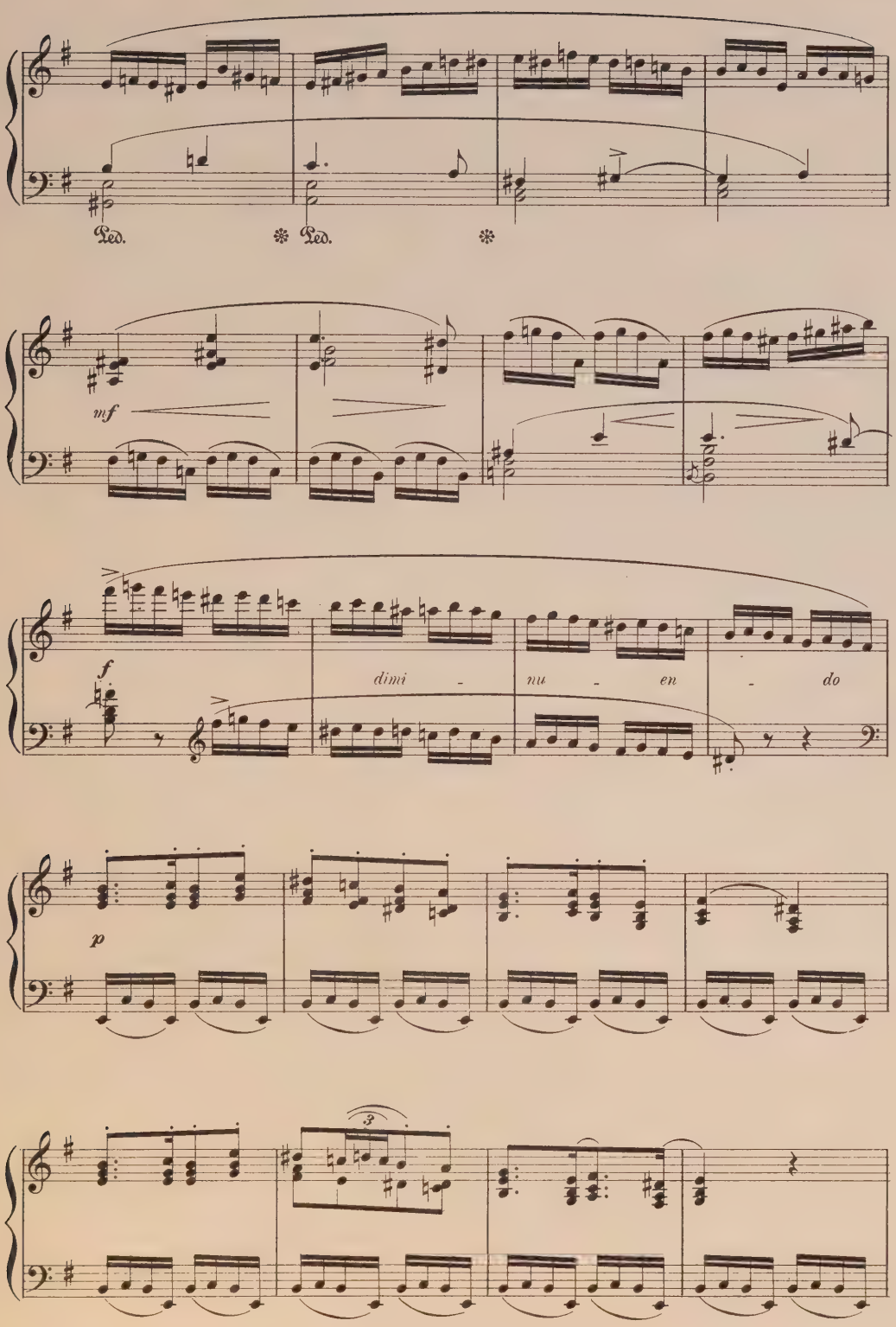
HERMANN SCHOLTZ,
Op. 57. № 2.

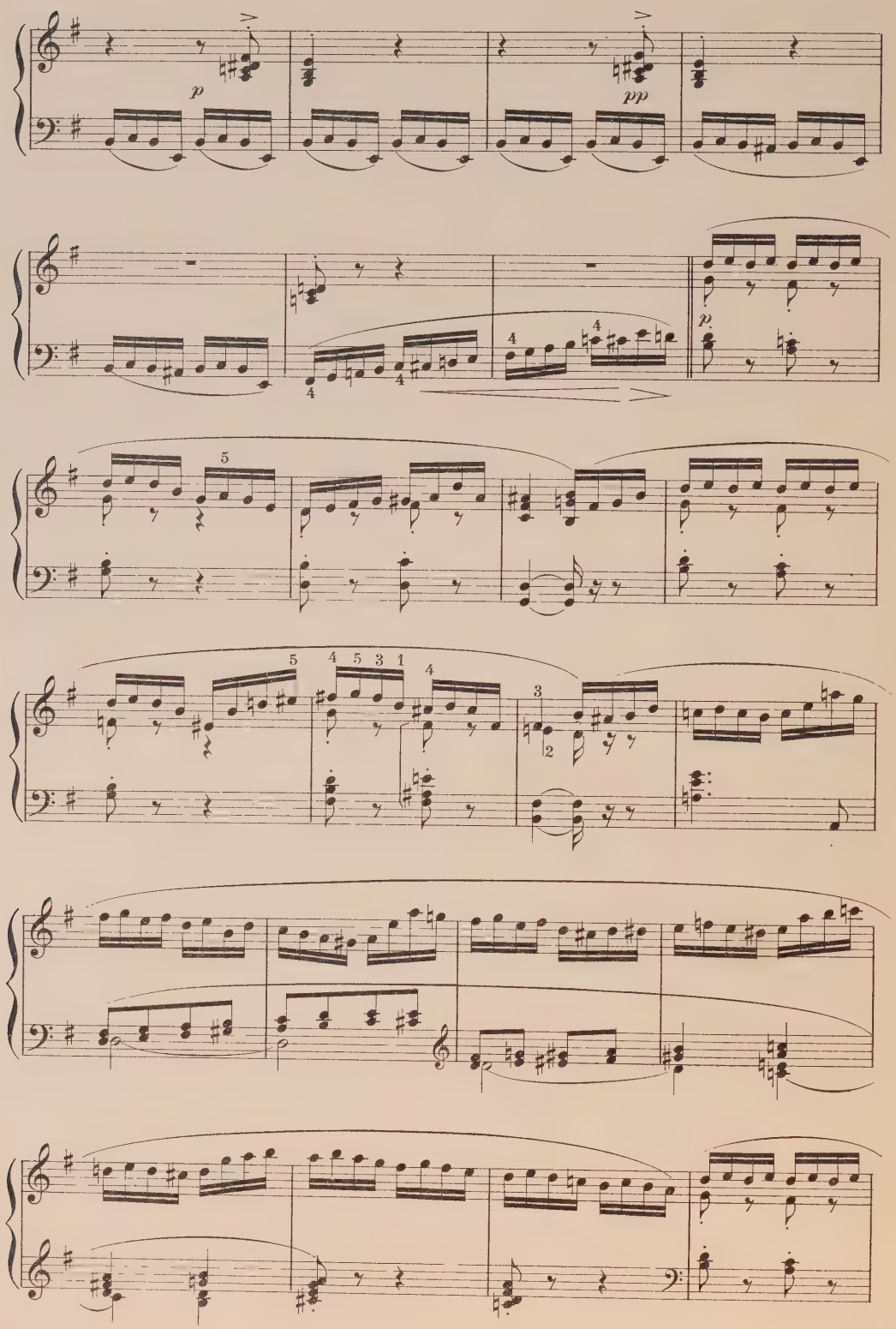
Vivace.

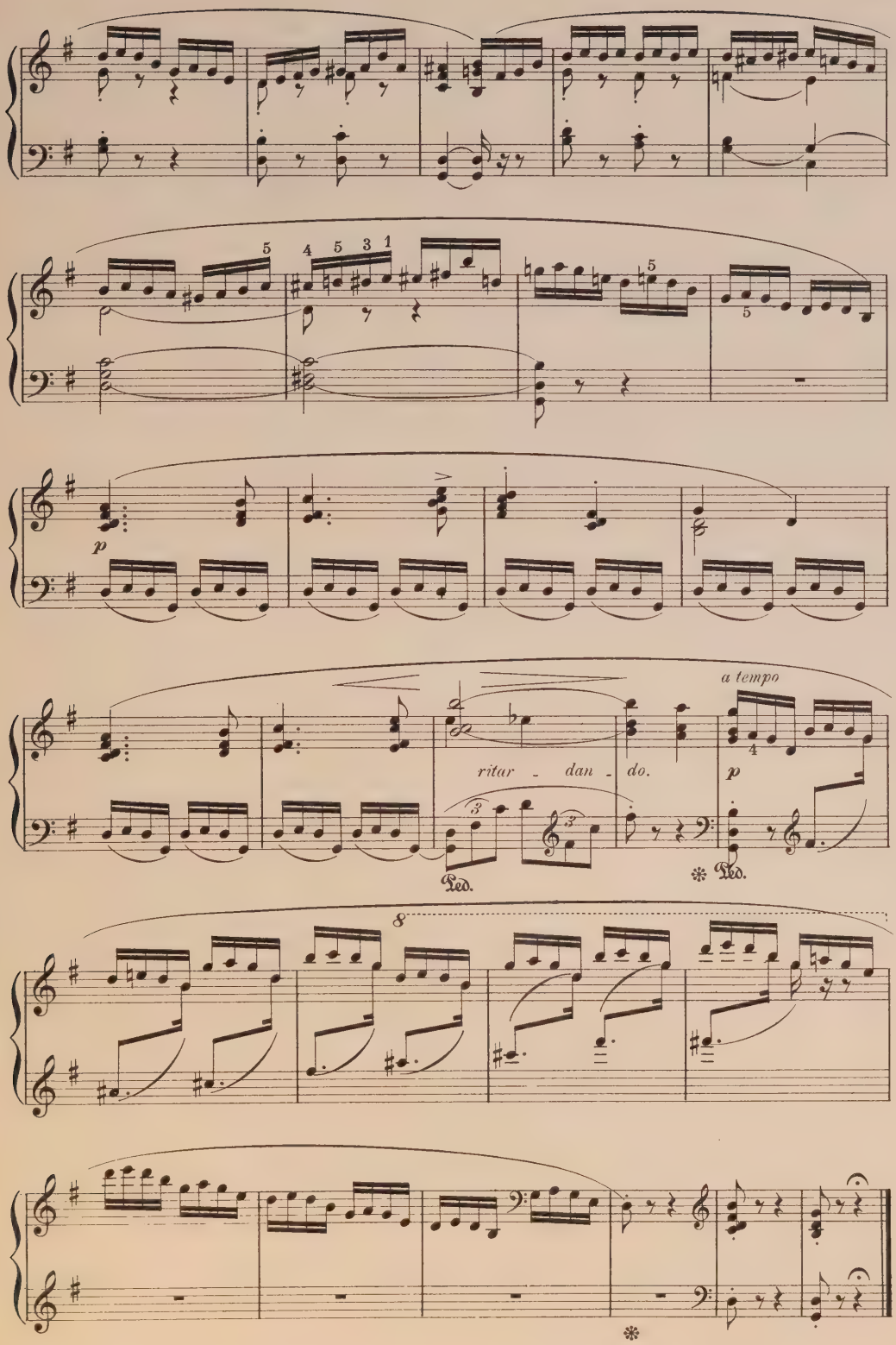



5
4
cresc.
5
p


4 5 3 1
4
1 5
5
p
3
p
espr.
Ped.
Ped.

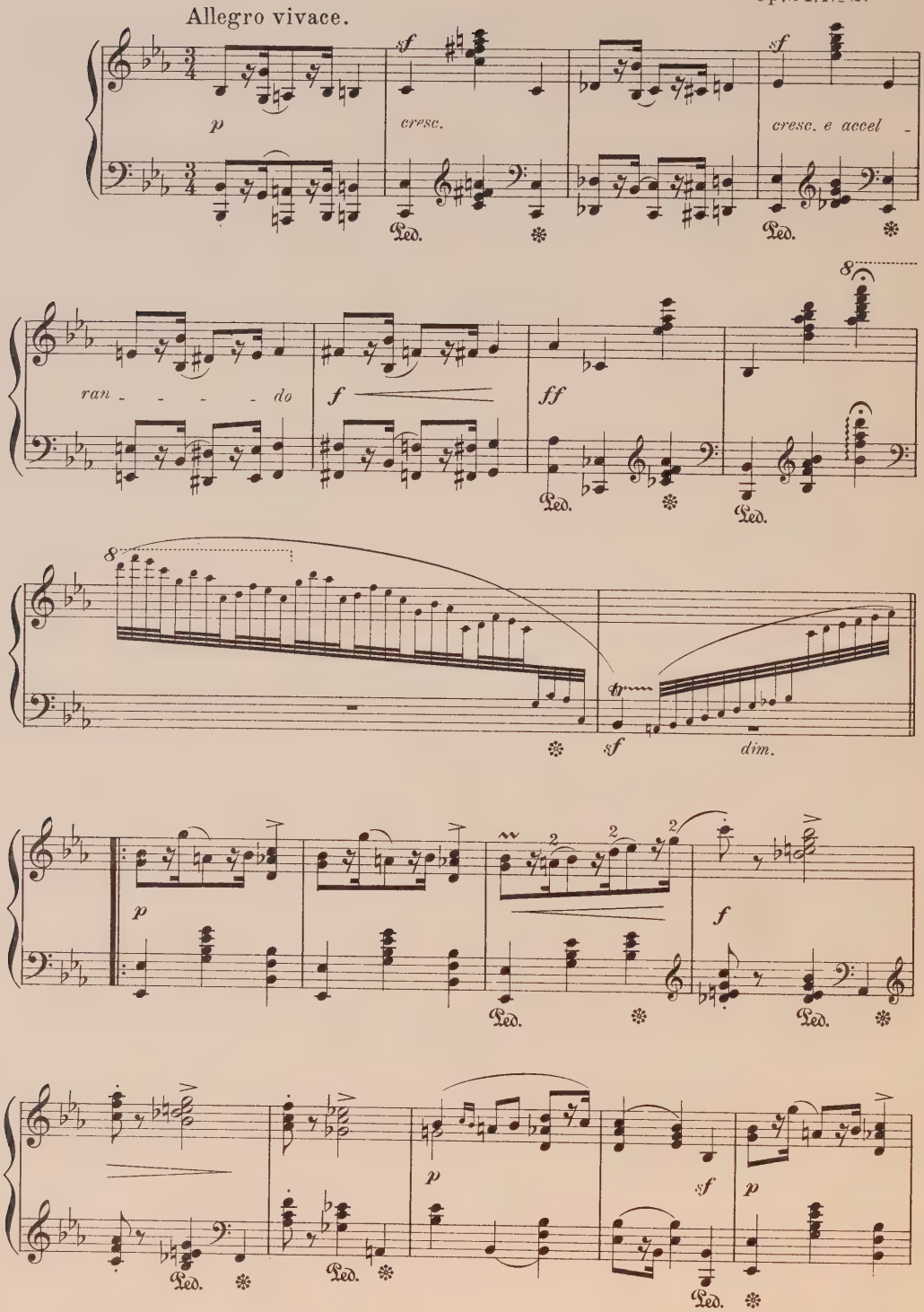

Ped.
Ped.
mf
f
dimi - nu - en - do
p
3

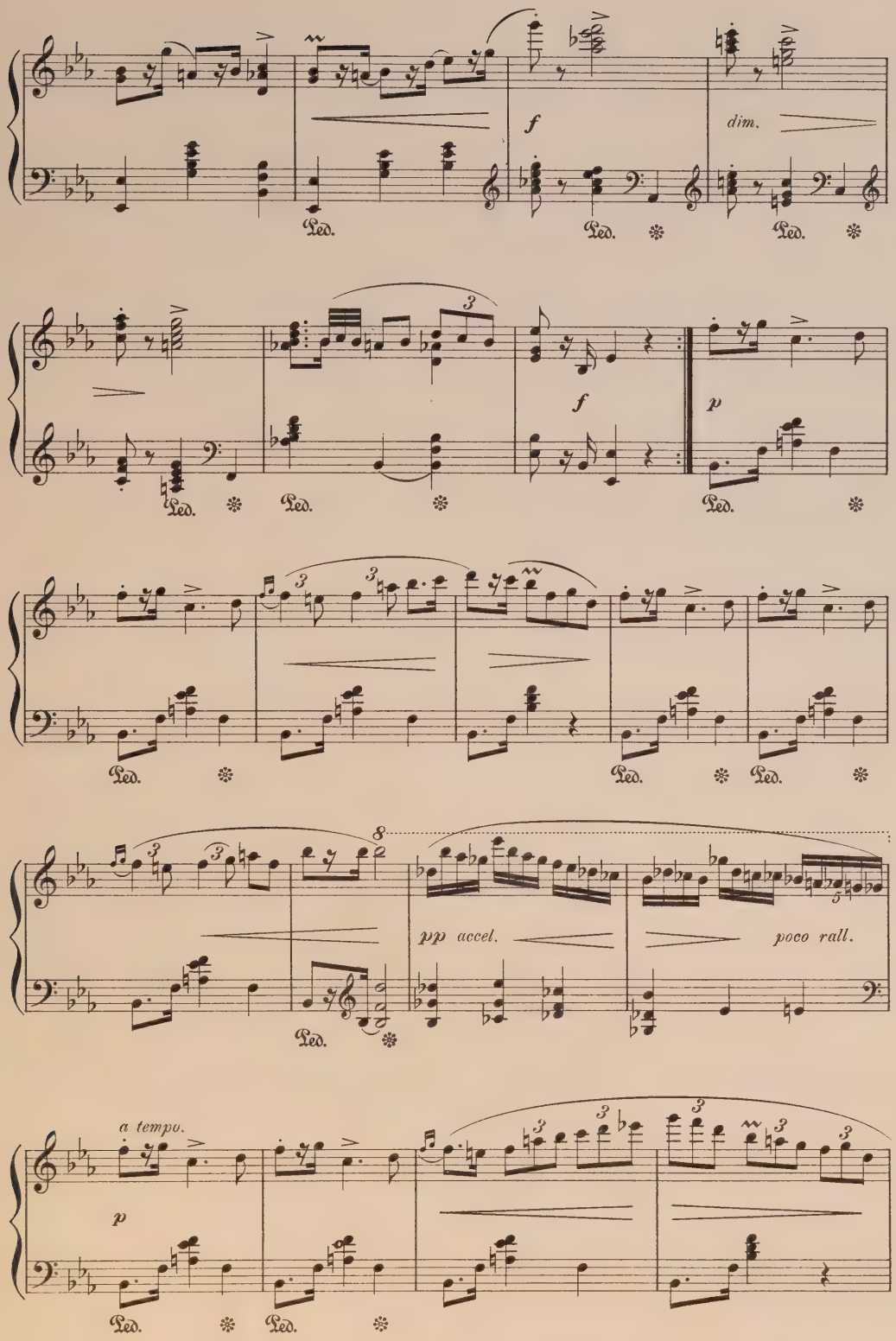

p
pp
p

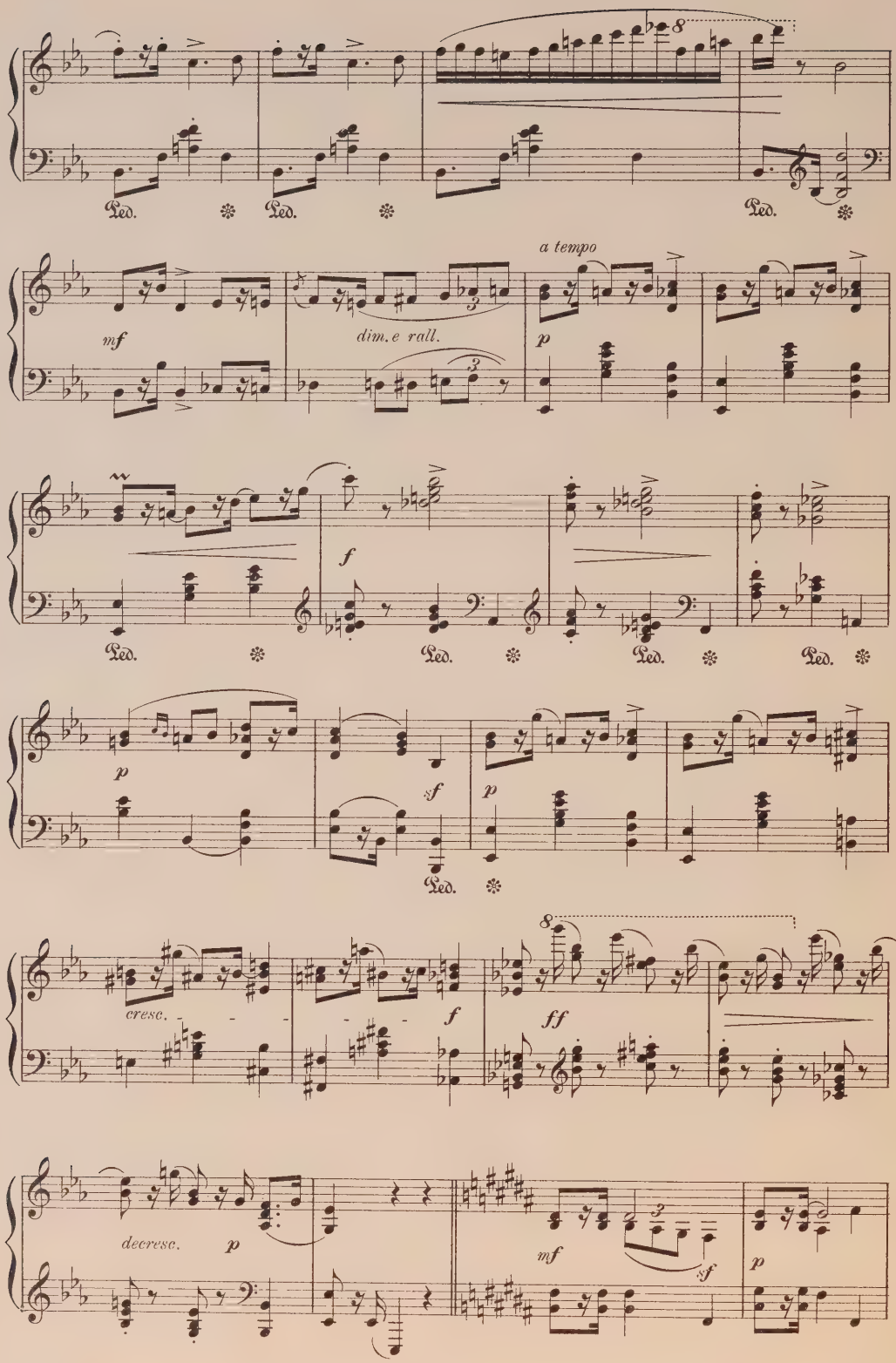

5
4 5 3 1
5
5
p
a tempo
ritar - dan - do.
p
3
3
Ped.
Ped.
8

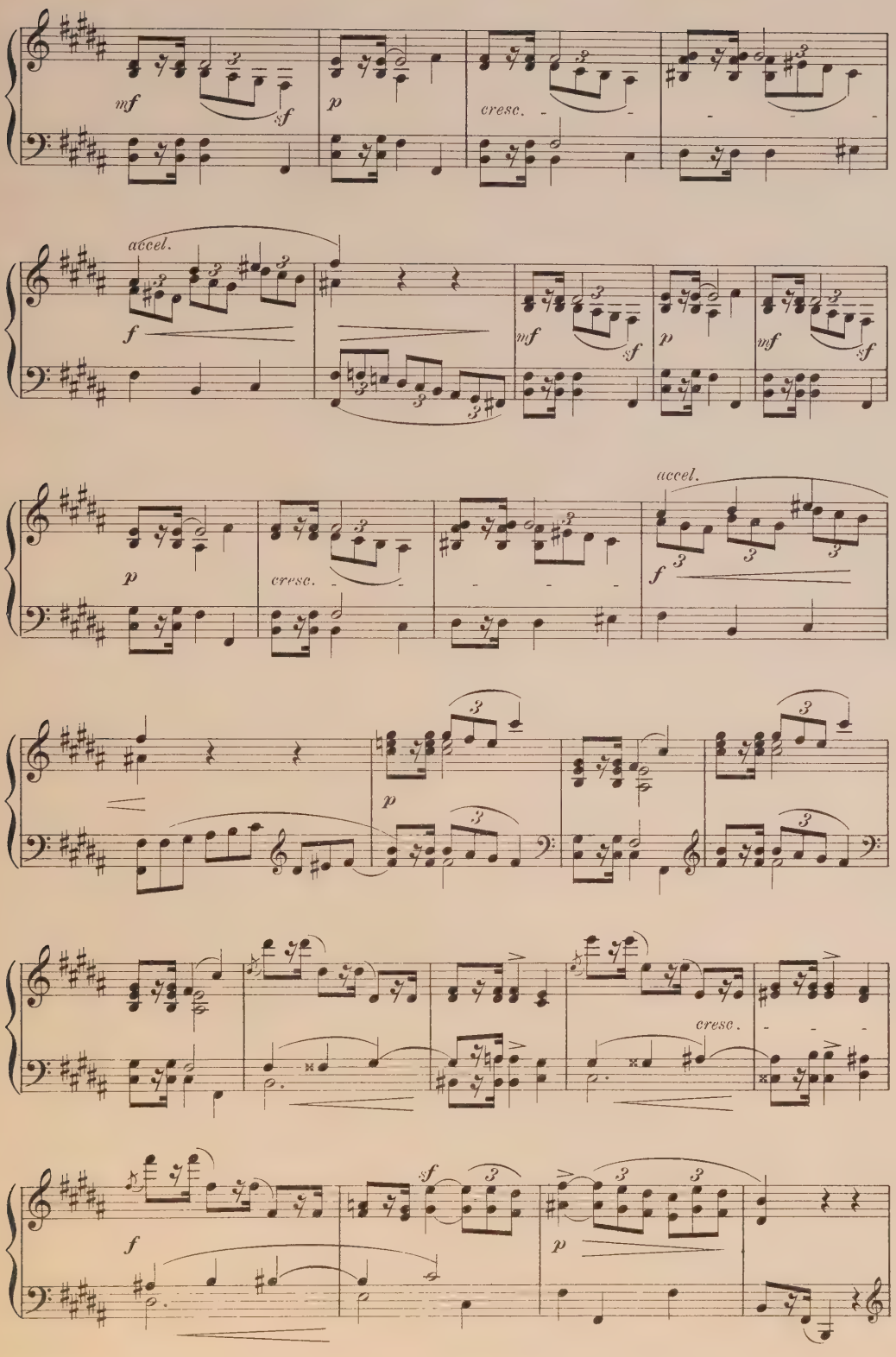
Mazurka.

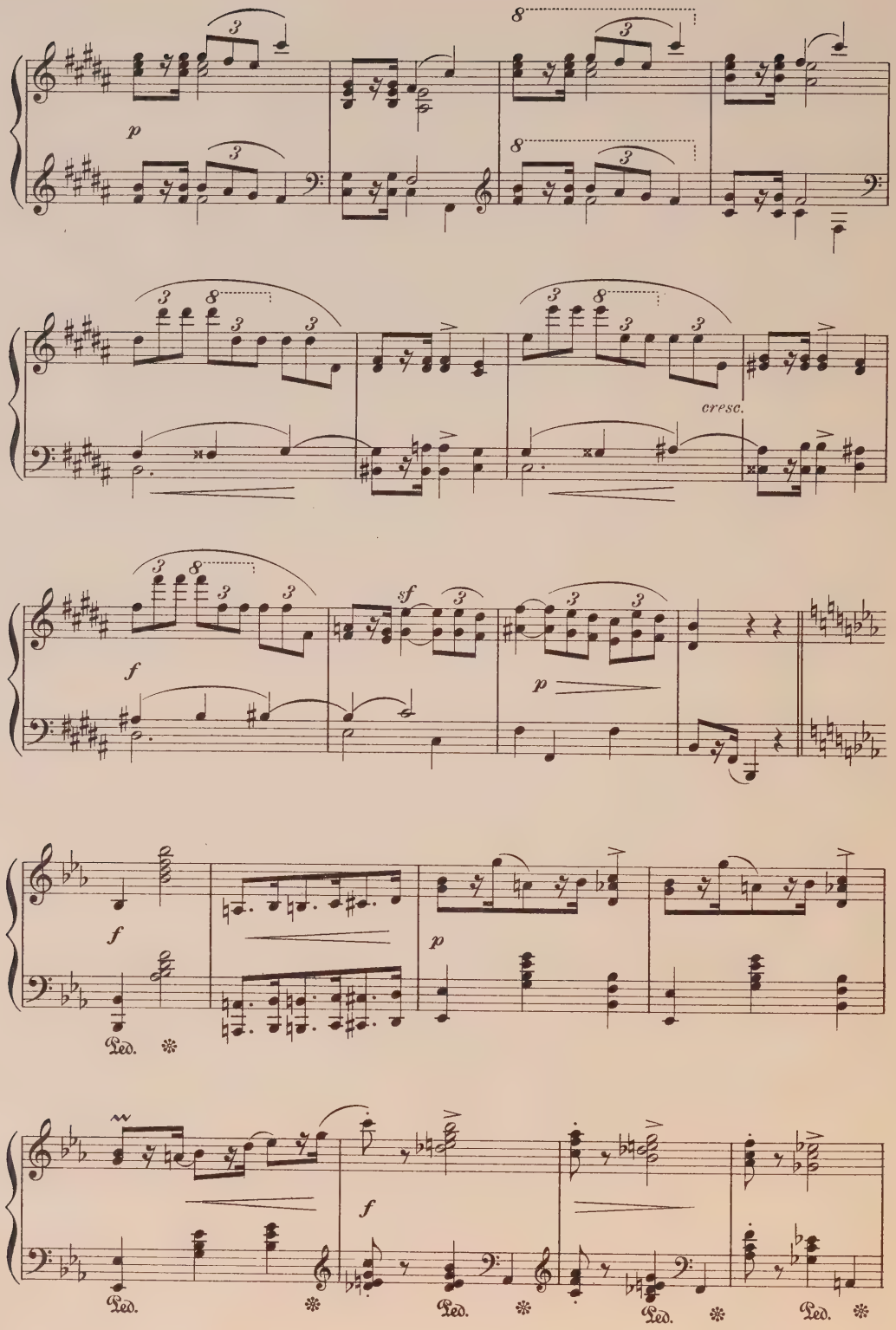
Th. LESCHETIZKY,
Op. 24. Nº 2.

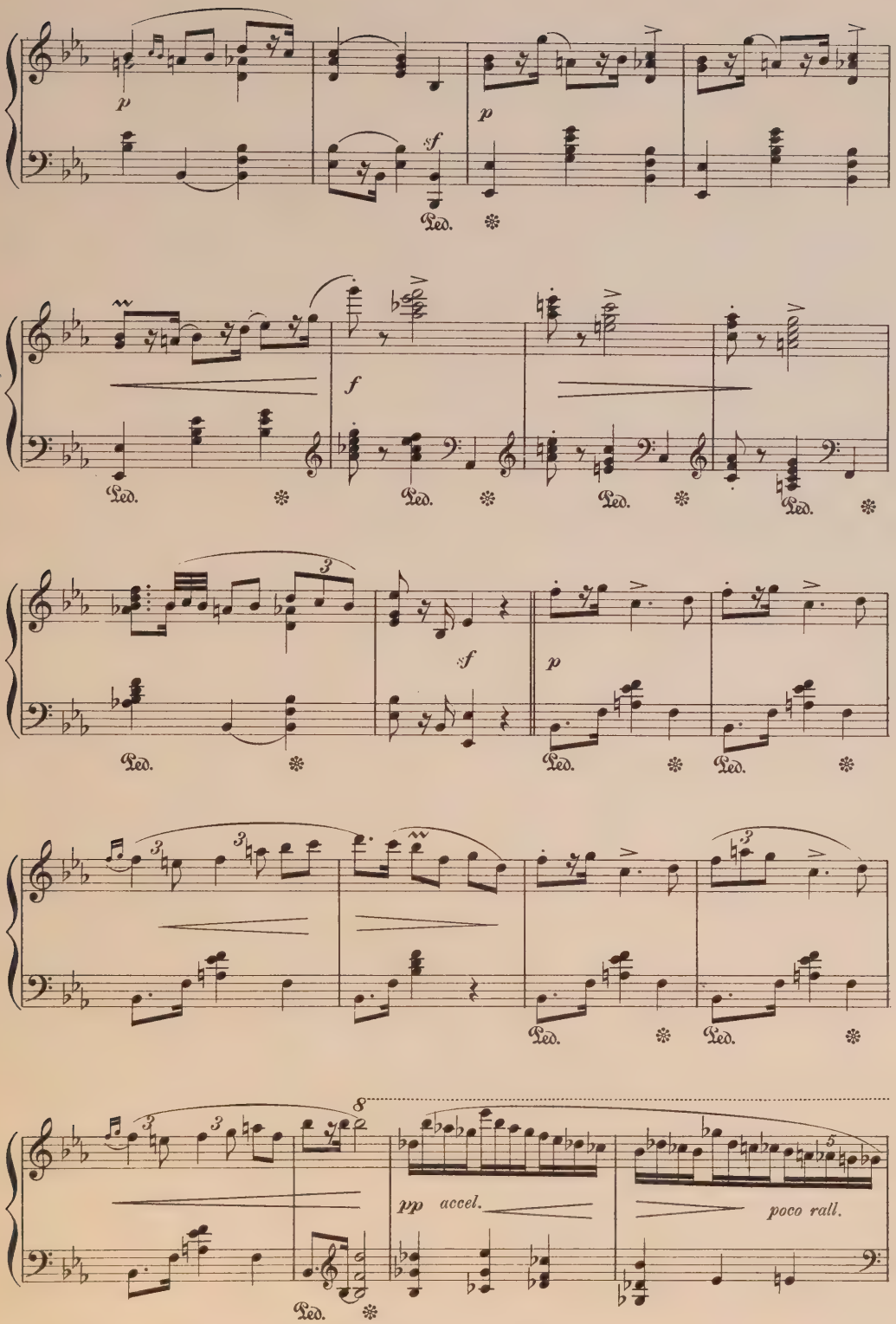


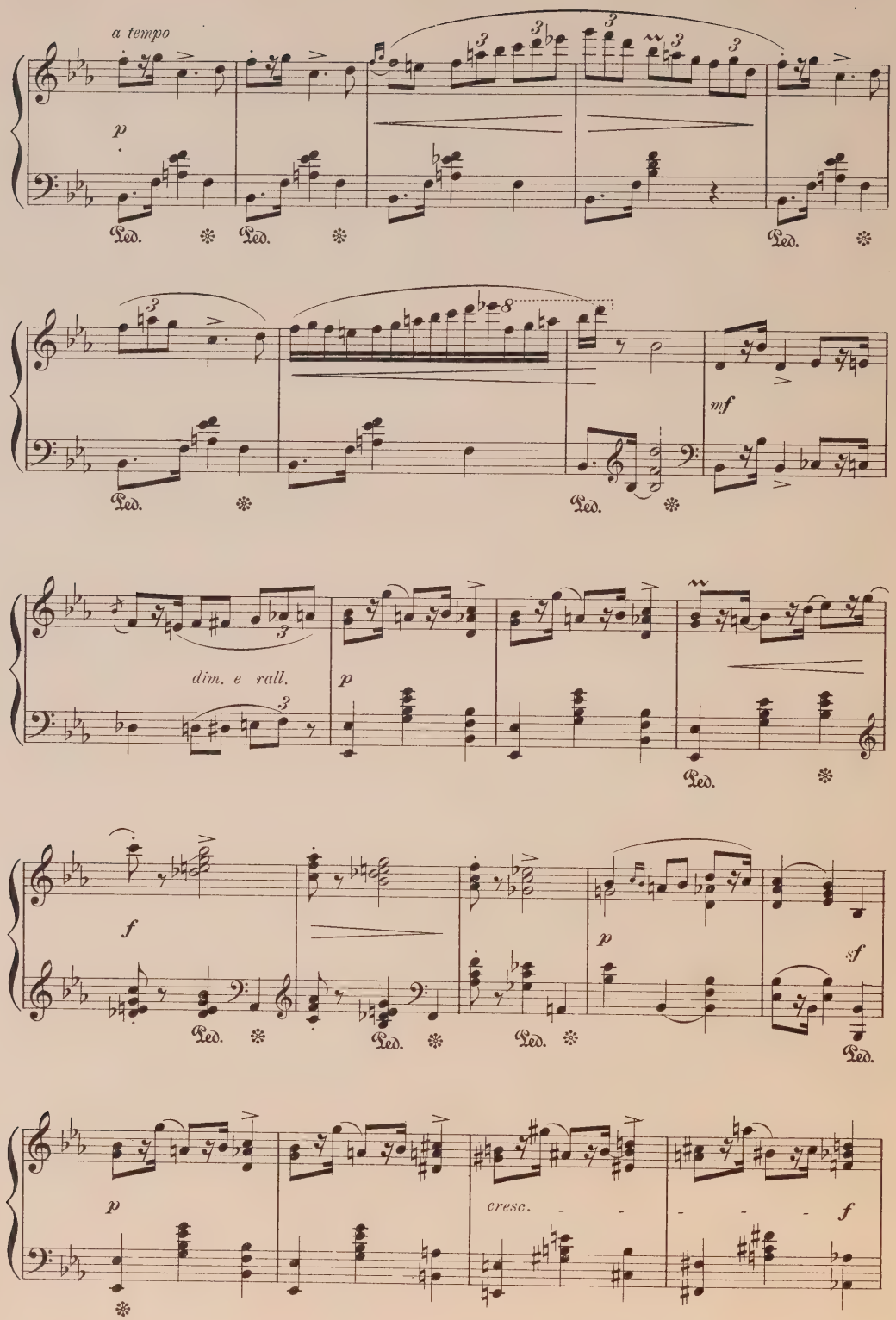

f
dim.
Ped.
f
p
pp accel.
poco rall.
8
a tempo.
p

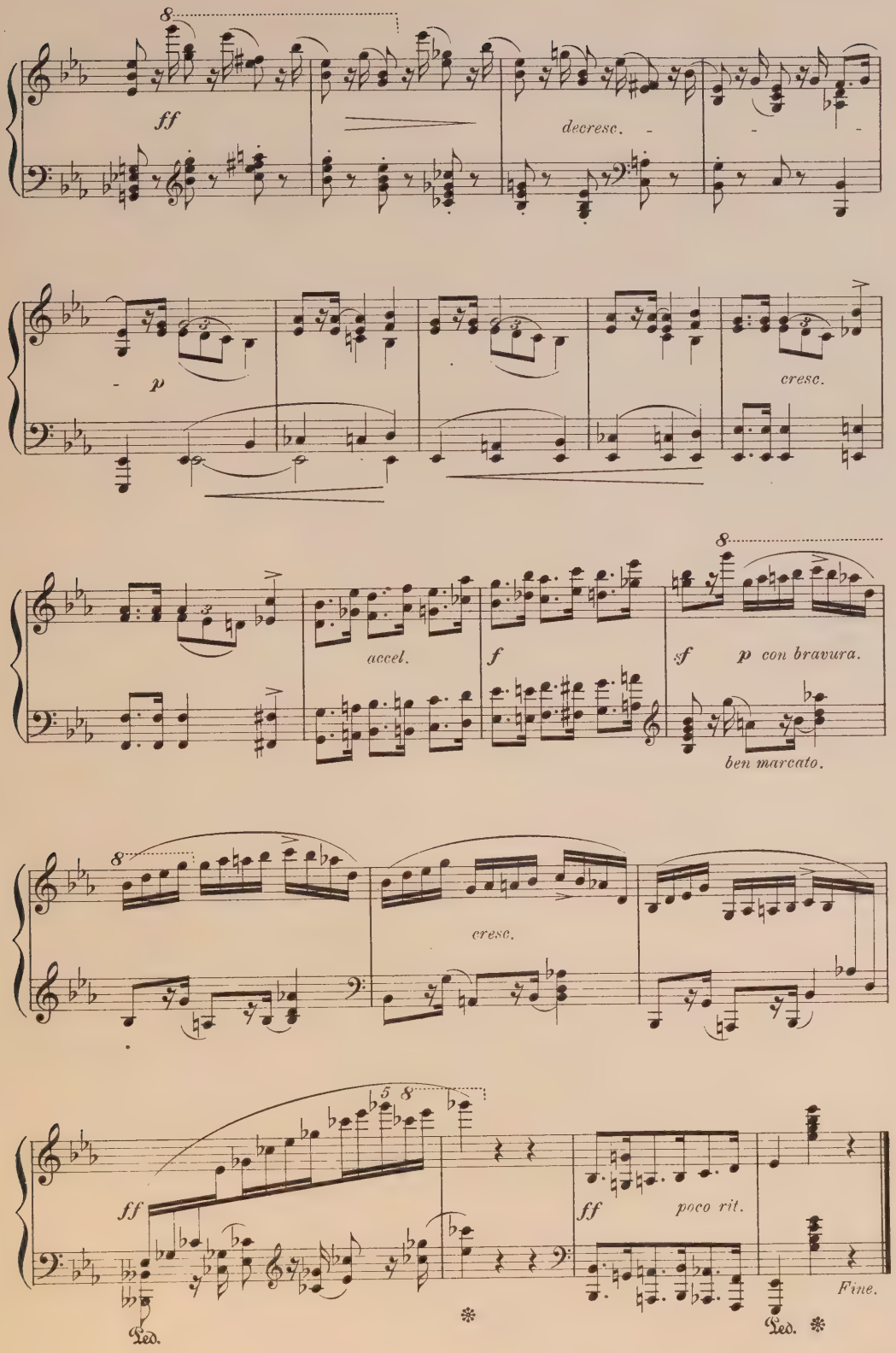

Ped.
Ped.
Ped.
mf
dim. e rall.
a tempo
p
f
Ped.
Ped.
Ped.
Ped.
p
sf
p
Ped.
crese.
f
ff
decrese.
p
mf
sf
p


mf
sf
p
cresc.
accel.
f
mf
sf
p
mf
sf
p
cresc.
accel.
f
p
cresc.
f
sf
p


p
cresc.
f
sf
p
f
p
f
Ped.
Ped.
Ped.
Ped.


p
sf
p
Ped.
f
Ped.
sf
p
Ped.
pp accel.
poco rall.
Ped.

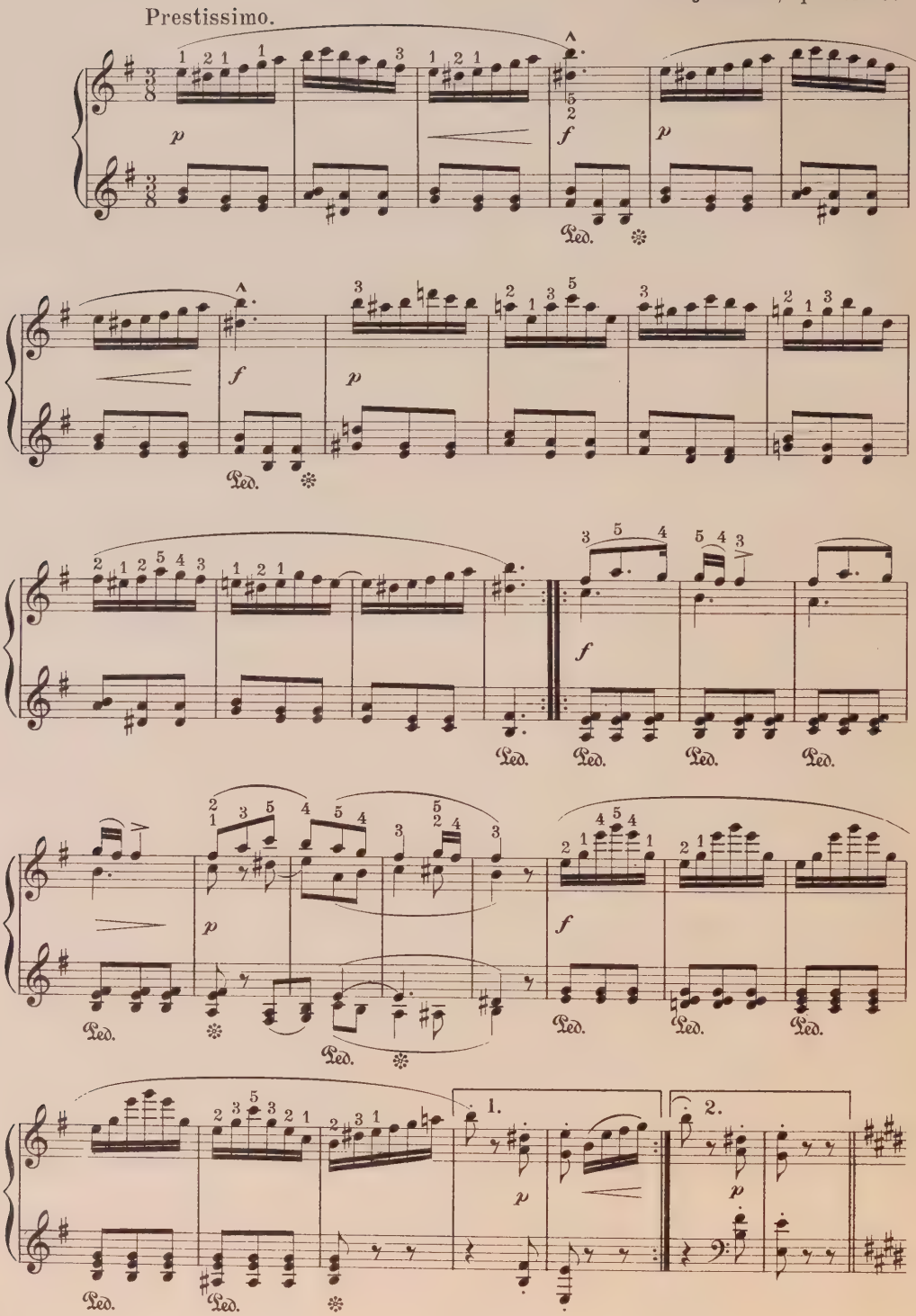

a tempo
p
Ped.
mf
dim. e rall.
f
sf
cresc.
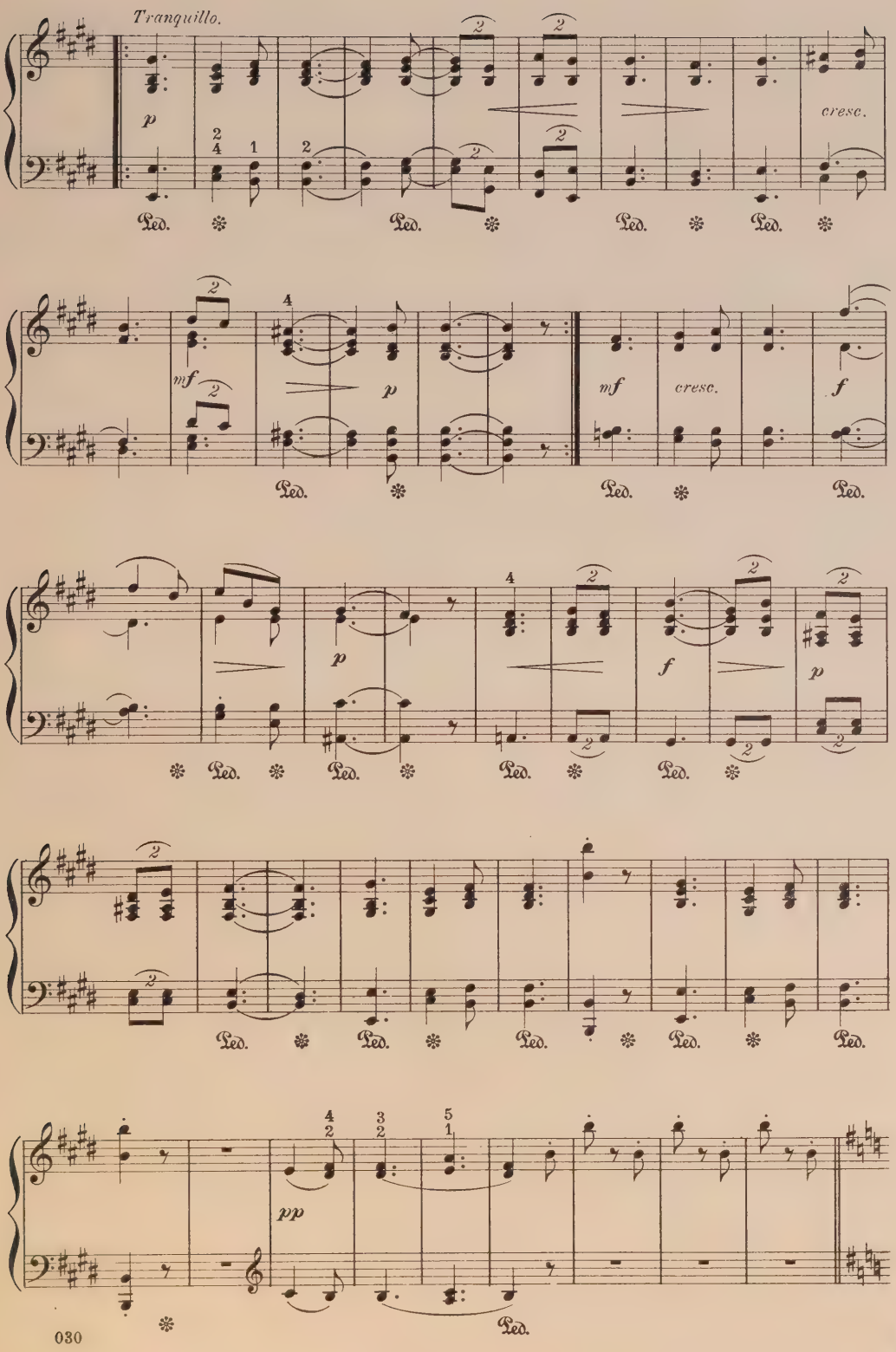

8
ff
decresc.
p
cresc.
accel.
f
sf
p con bravura.
ben marcato.
8
cresc.
5 8
ff
ff
poco rit.
Fine.
Ped.
Ped.

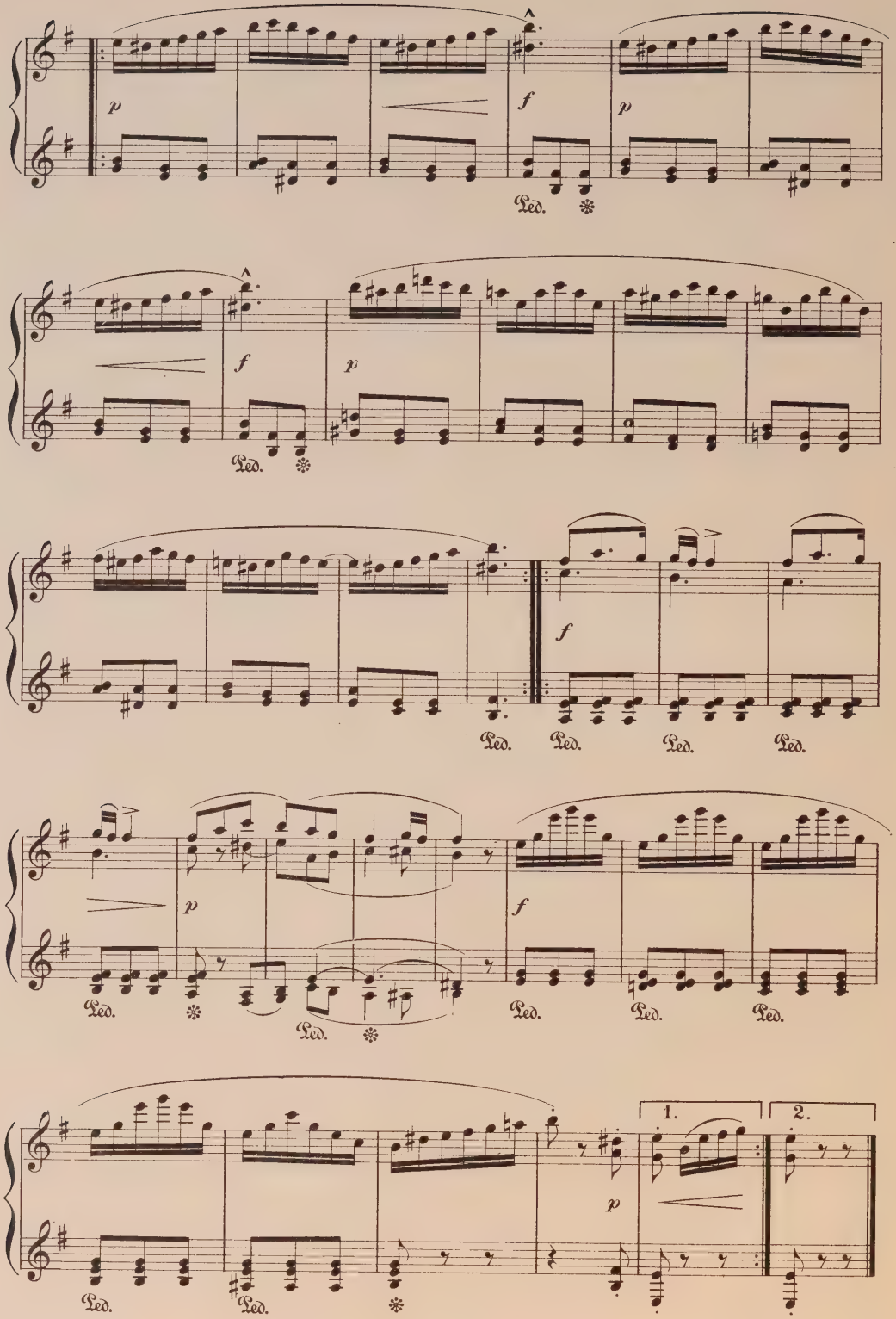
Intermezzo.

Ad. JENSEN, Op. 33. № 9.

Prestissimo.

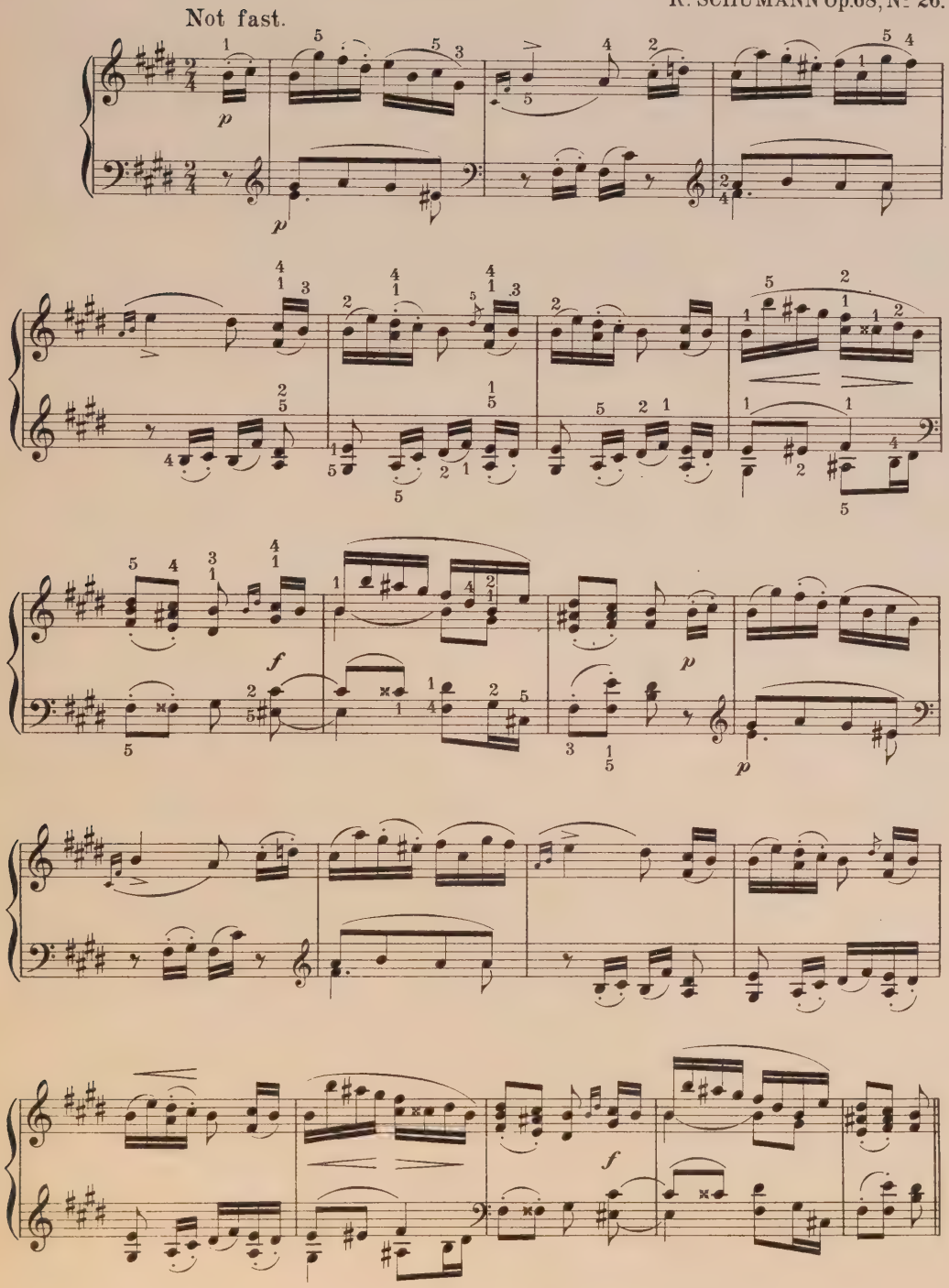


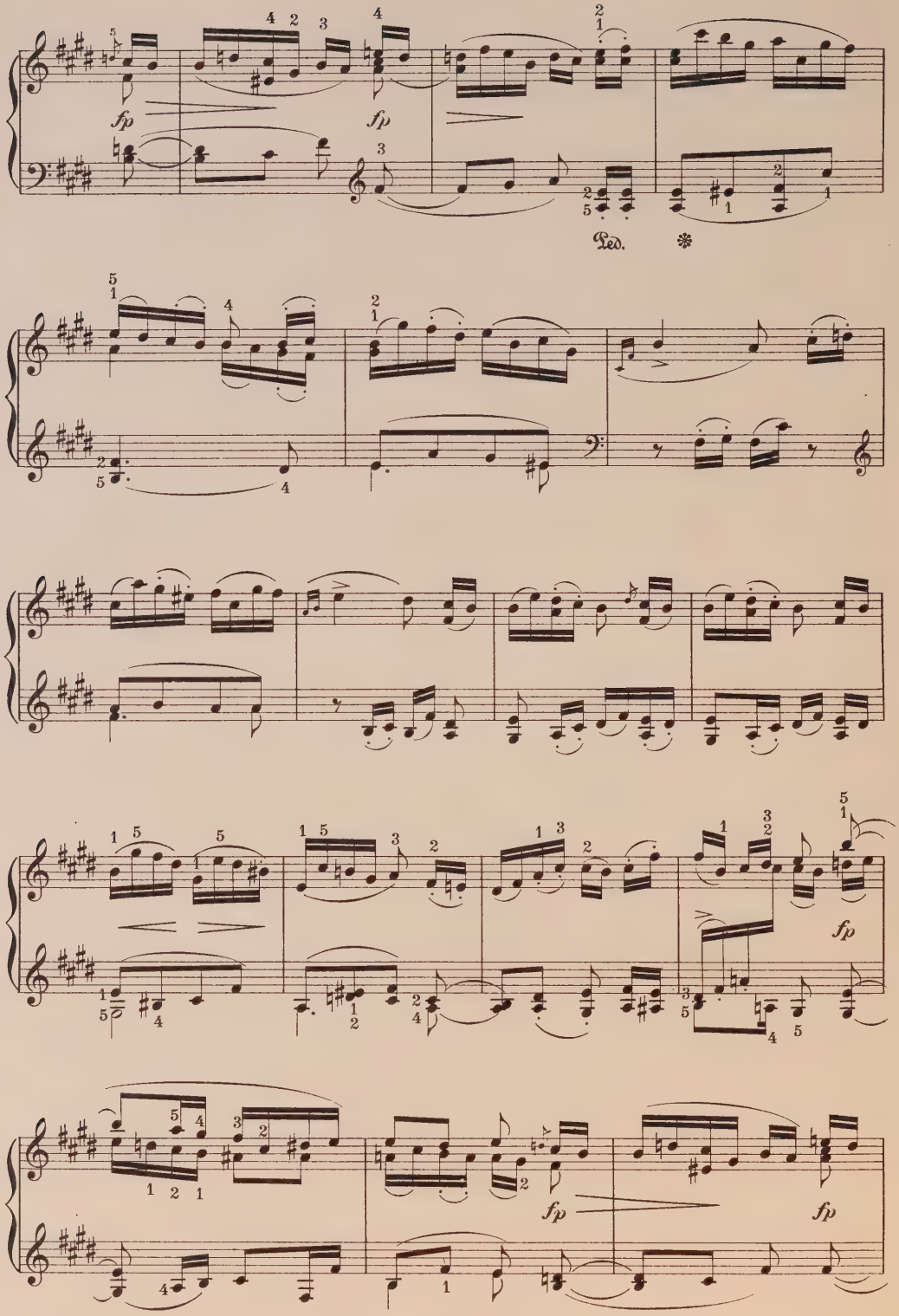

Tranquillo.
p
cresc.
mf
p
mf
cresc.
f
p
f
p
pp
Led.

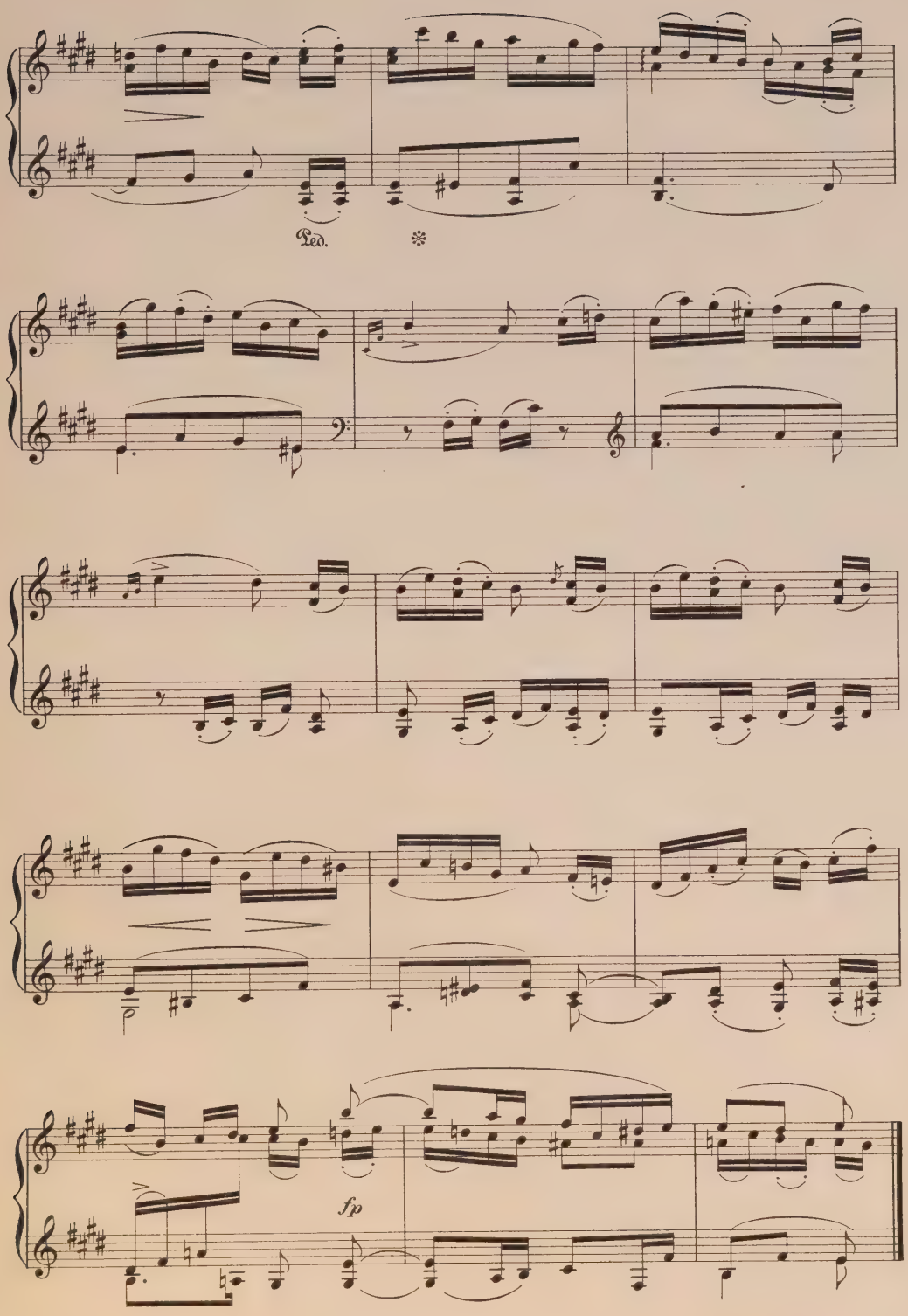

p
f
p
Ped.
f
p
Ped.
f
Ped.
Ped.
Ped.
Ped.
p
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
1.
2.
Ped.
Ped.

May Song.

R. SCHUMANN Op. 68, № 26.




fp
fp
Ped.
fp
fp
fp

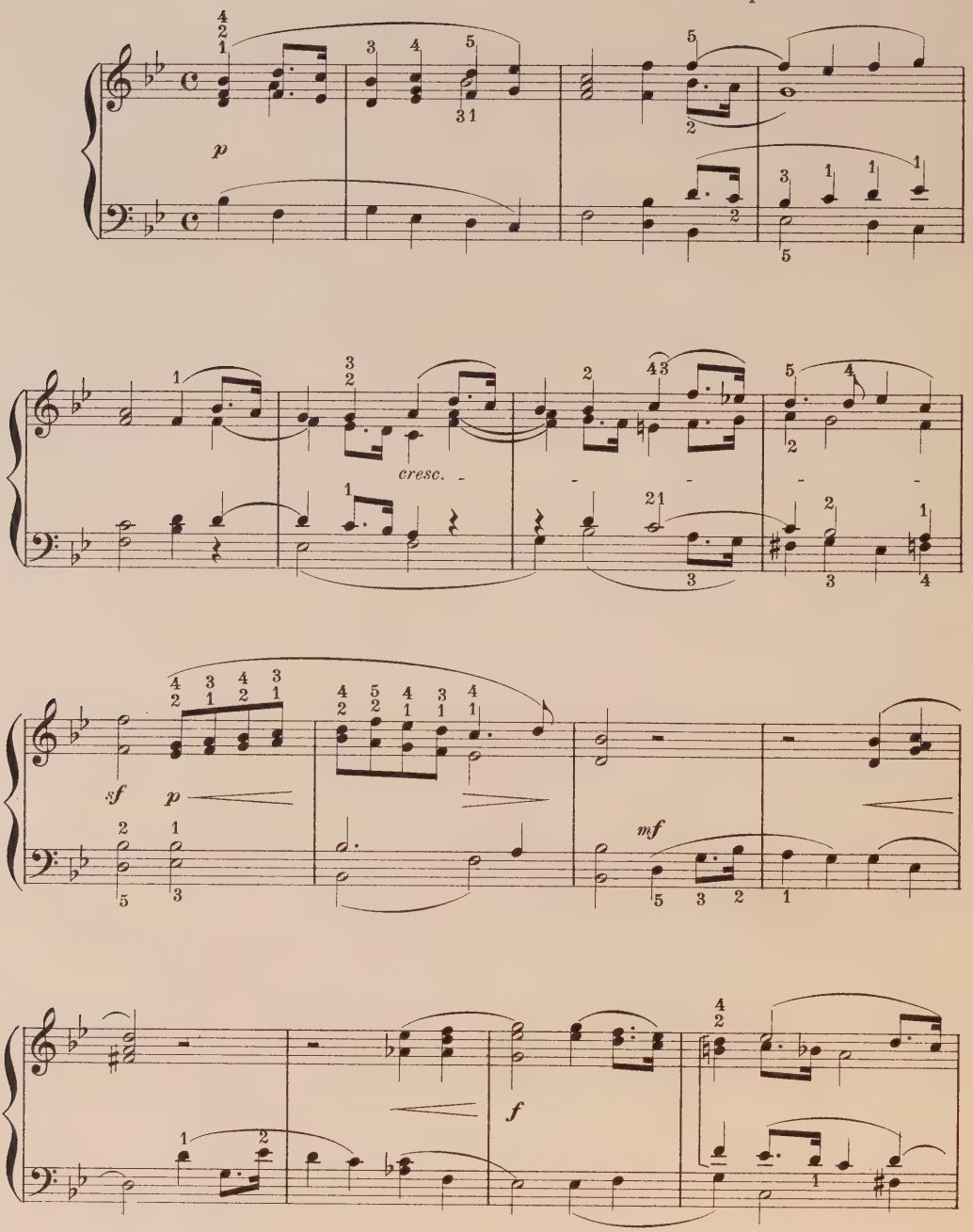

Ped.
fp

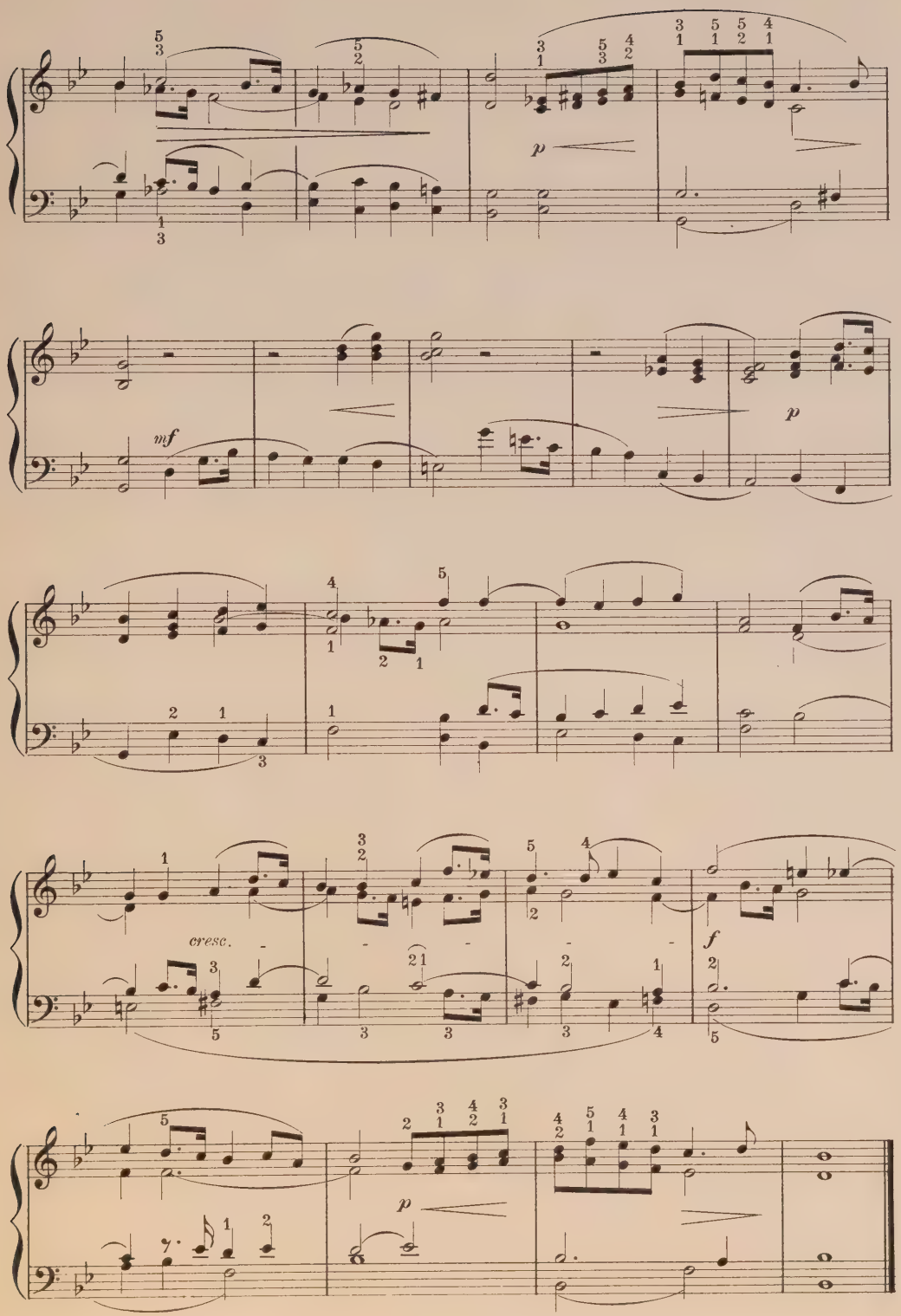
Andante religioso.

from the

FOURTH ORGAN SONATA.

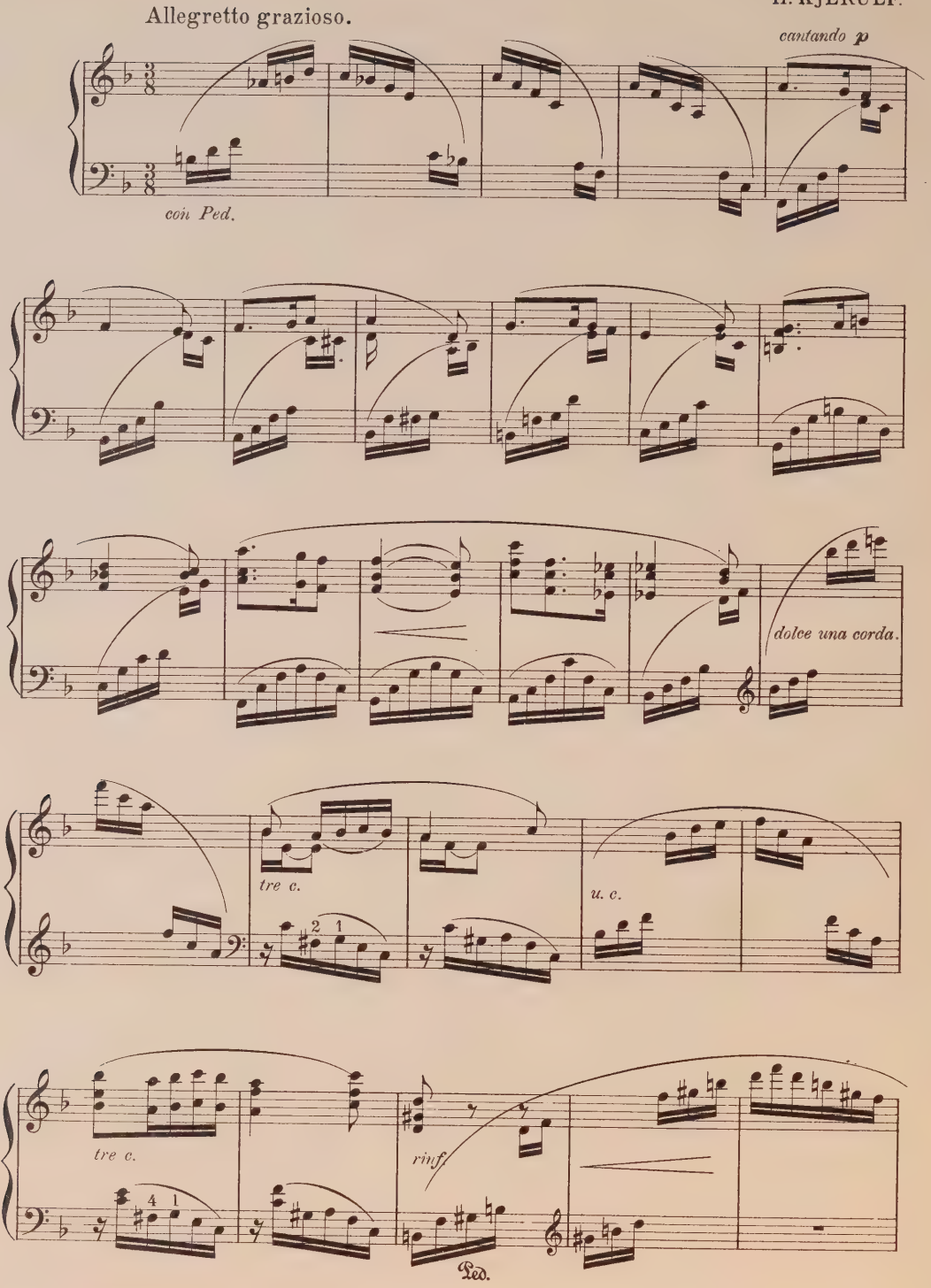
F. MENDELSSOHN-BARTHOLDY,
Op. 65 № 4.

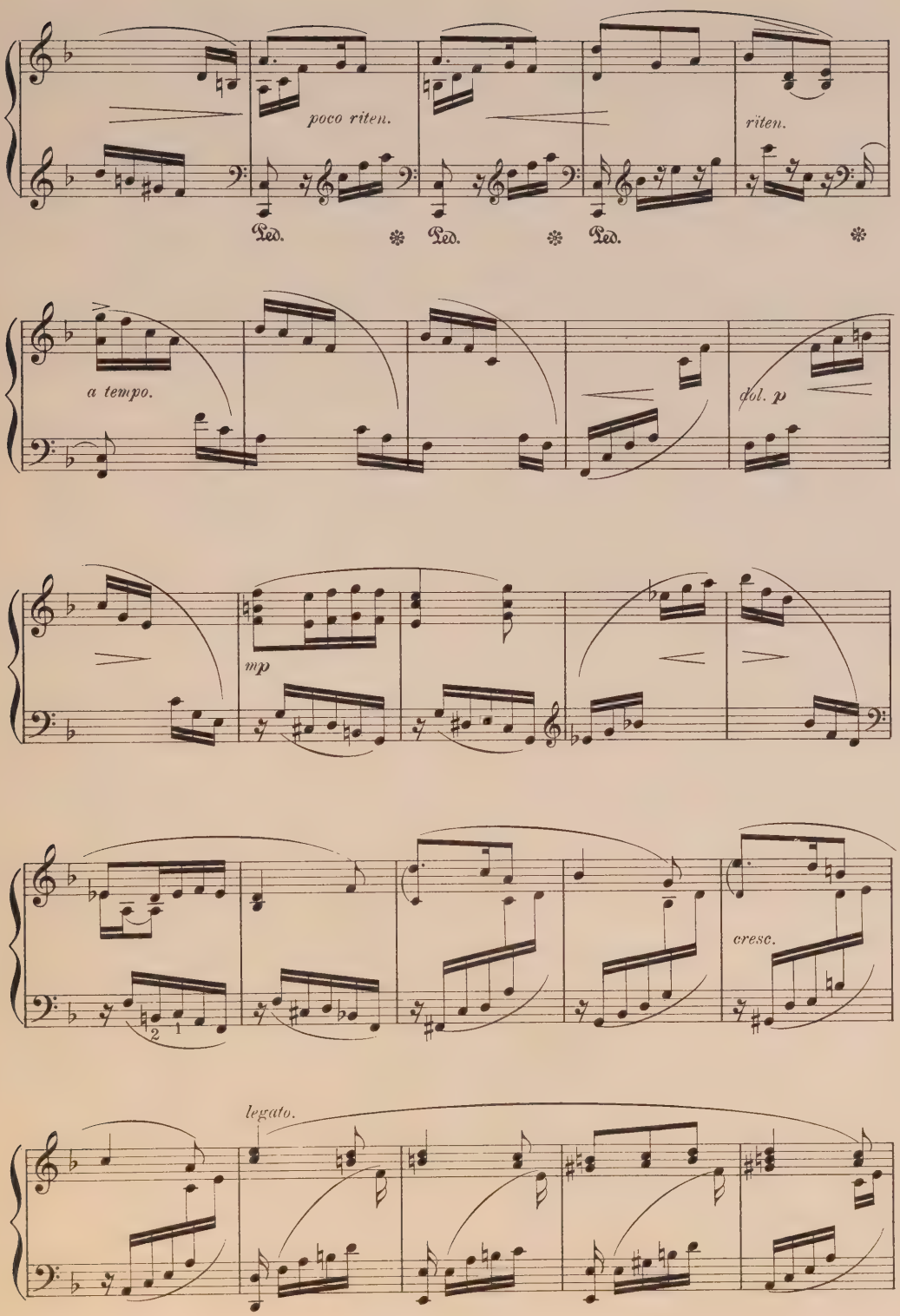


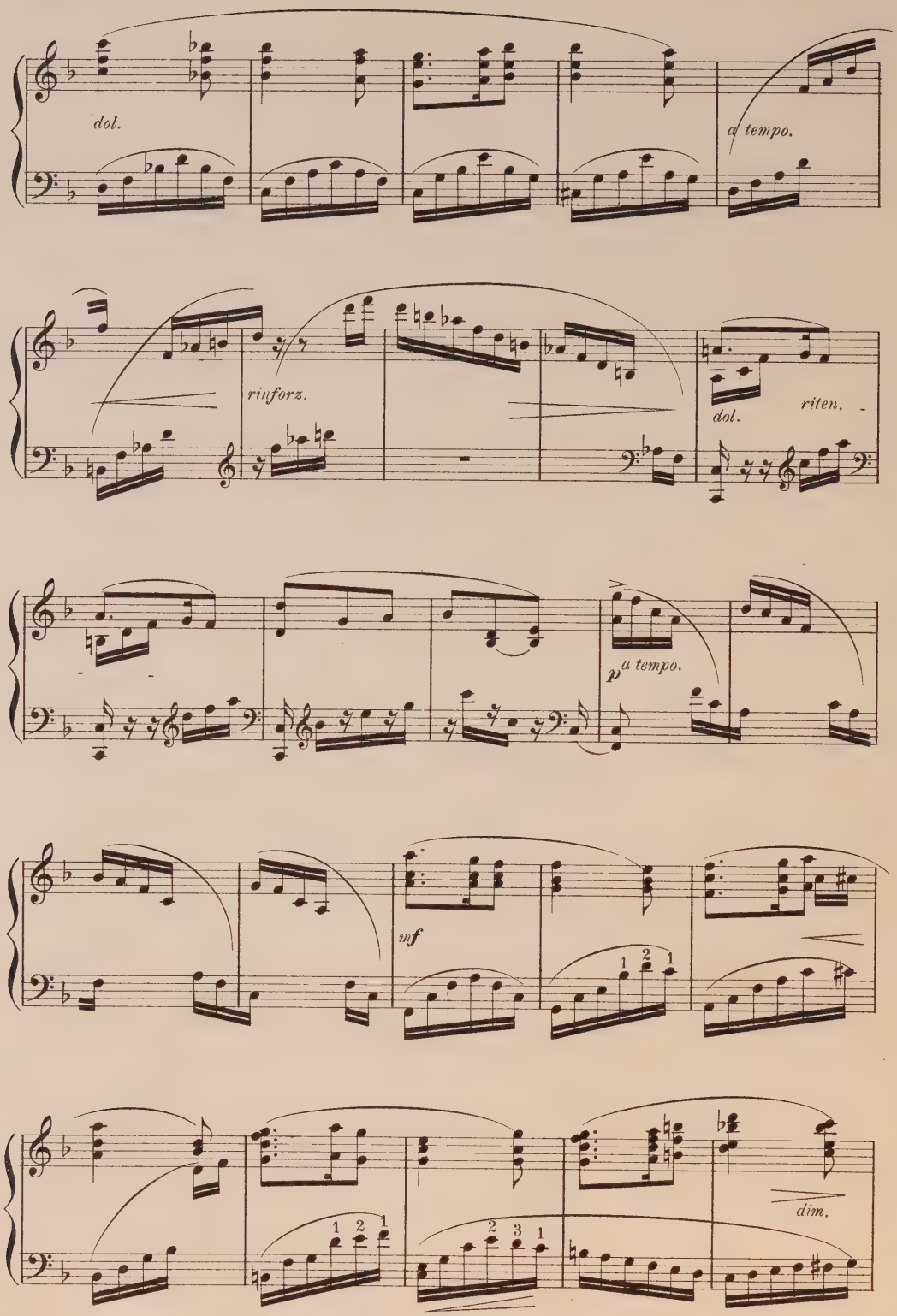

p
mf
p
cresc.
f
p

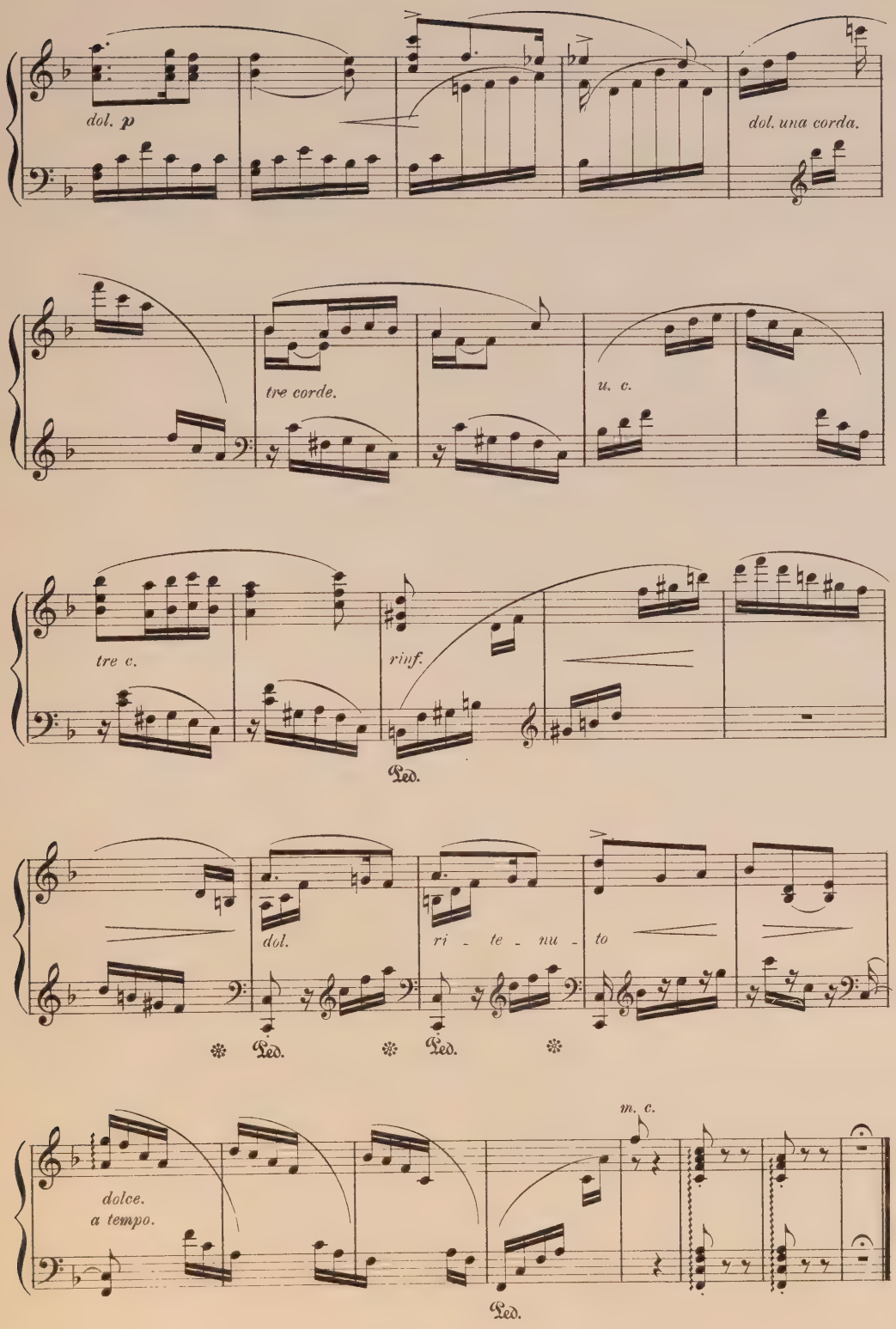
Impromptu.

H. KJERULF.



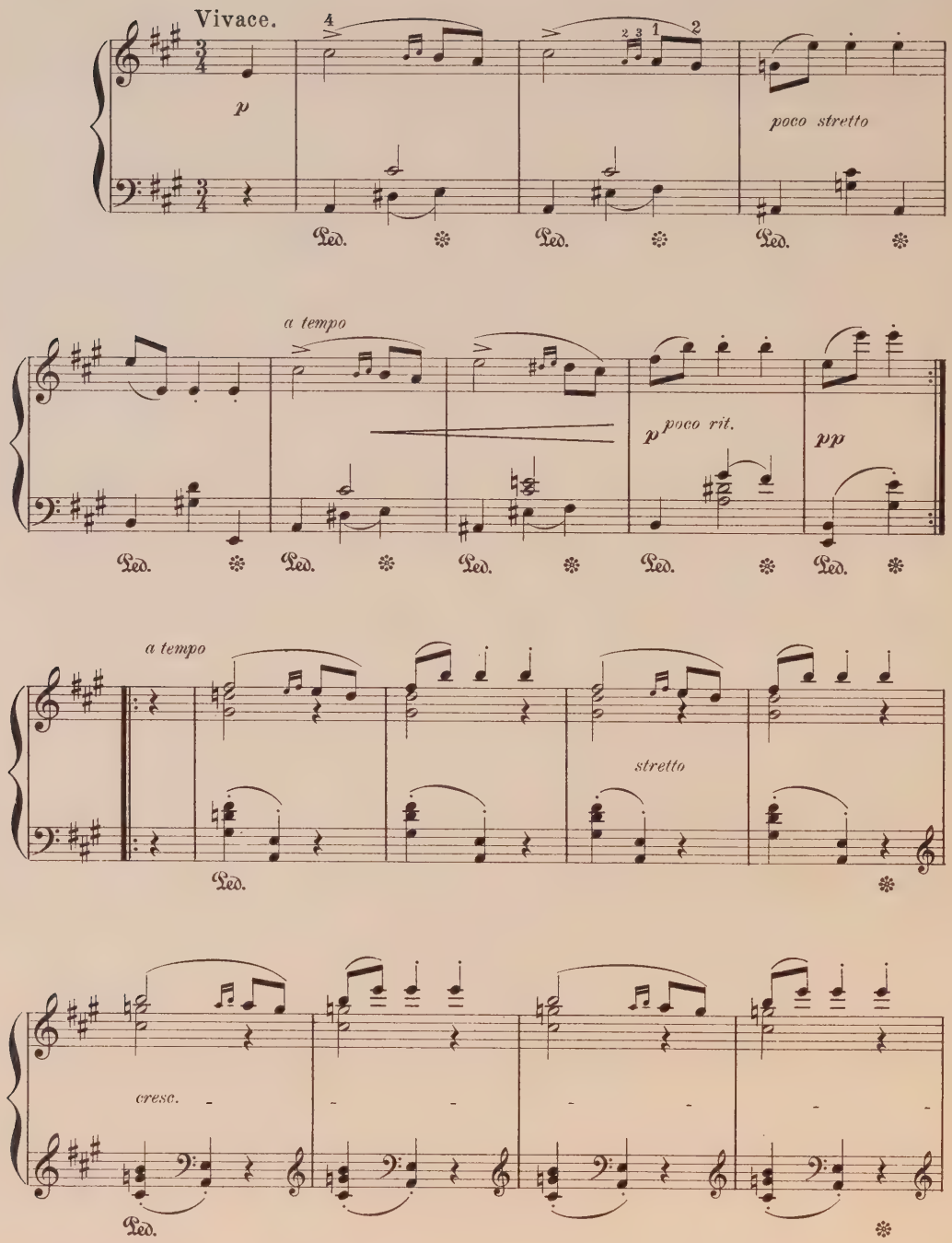

poco riten.
riten.
Ped.
Ped.
Ped.
a tempo.
dol. p
mp
cresc.
legato.

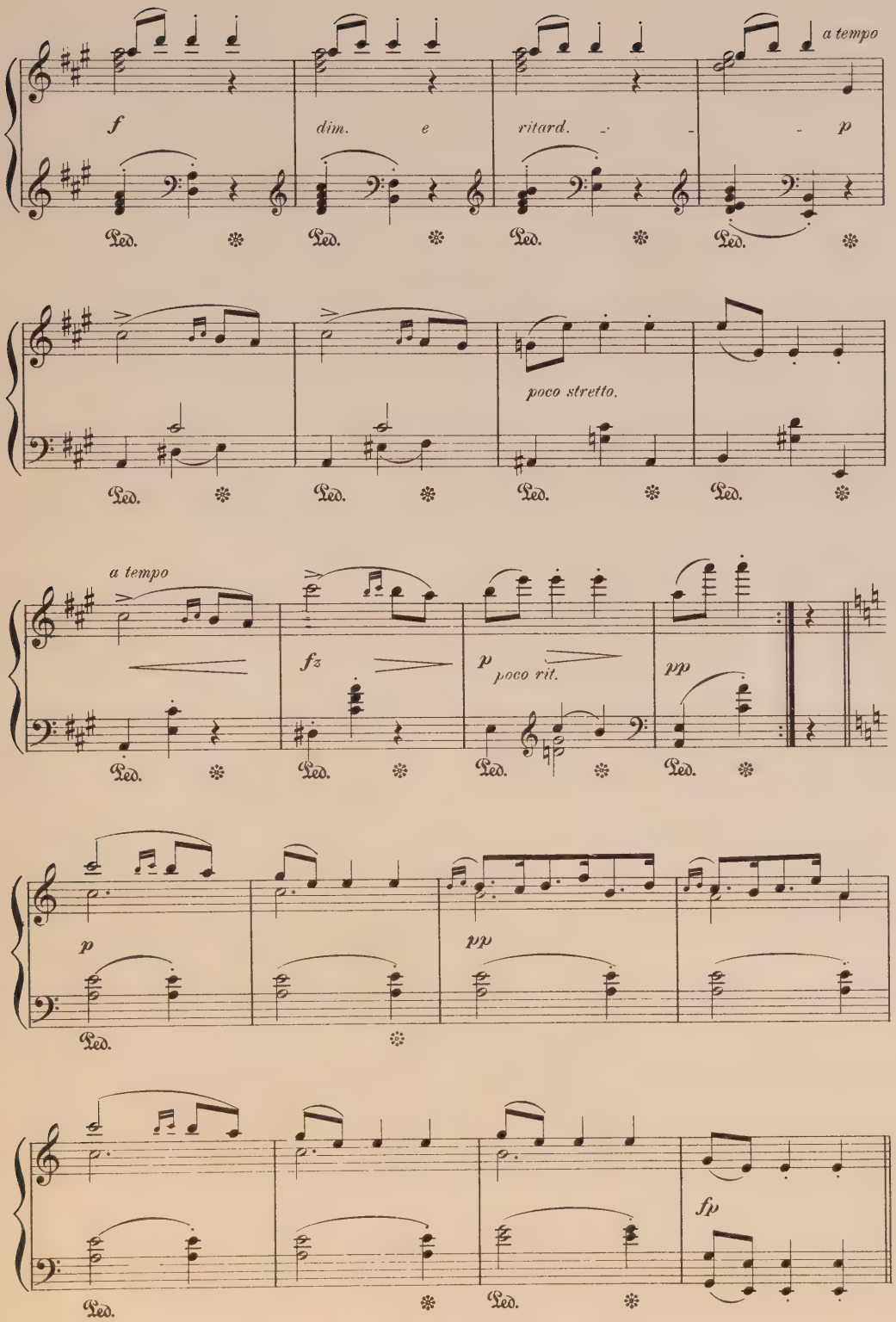

dol.
a tempo.
rinforz.
dol.
riten.
p a tempo.
mf
1 2 1
1 2 1
2 3 1
dim.

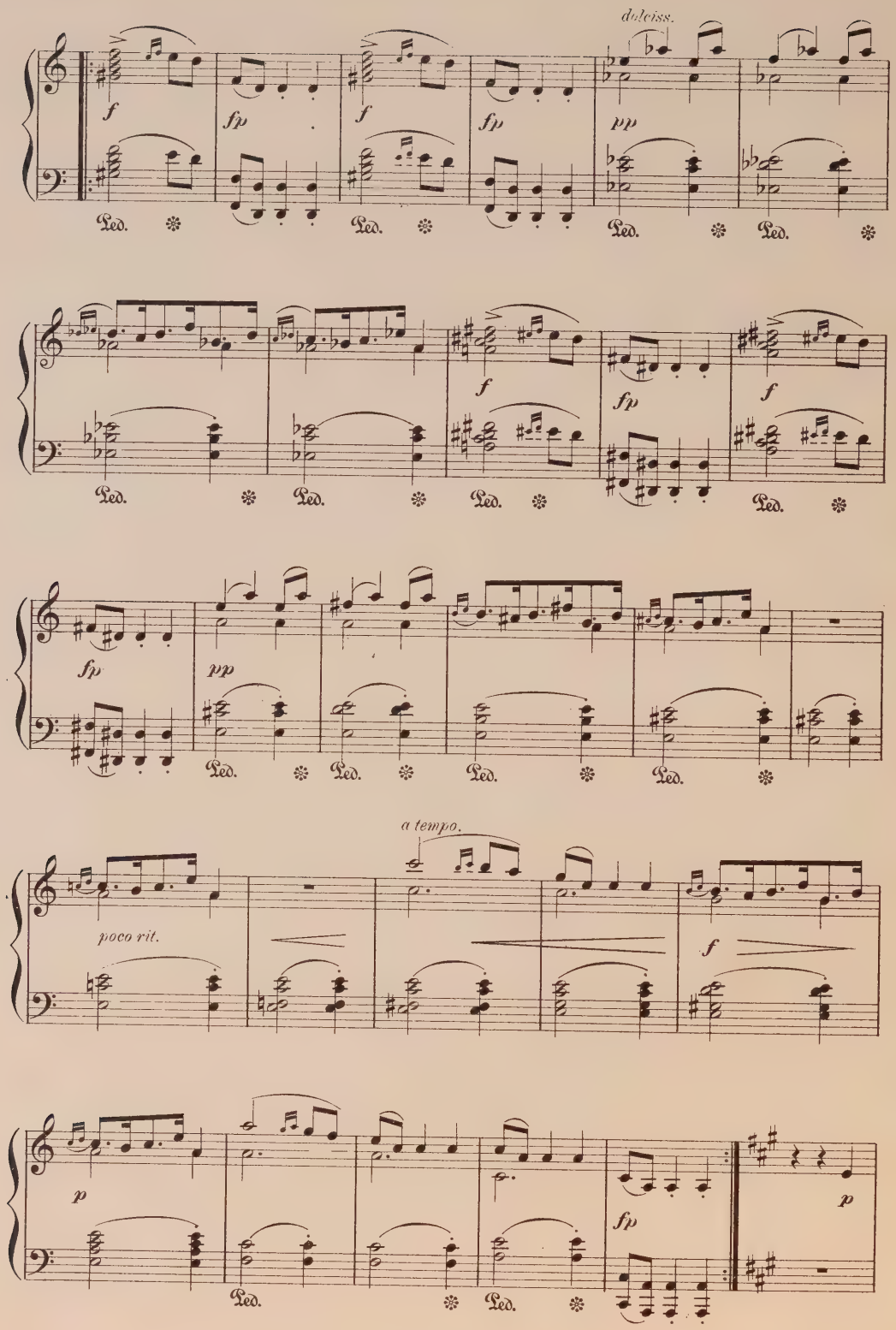

dol. p
dol. una corda.
tre corde.
u. c.
tre c.
rinf.
Ped.
dol.
ri - te - nu - to
Ped.
Ped.
m. c.
dolce.
a tempo.
Ped.

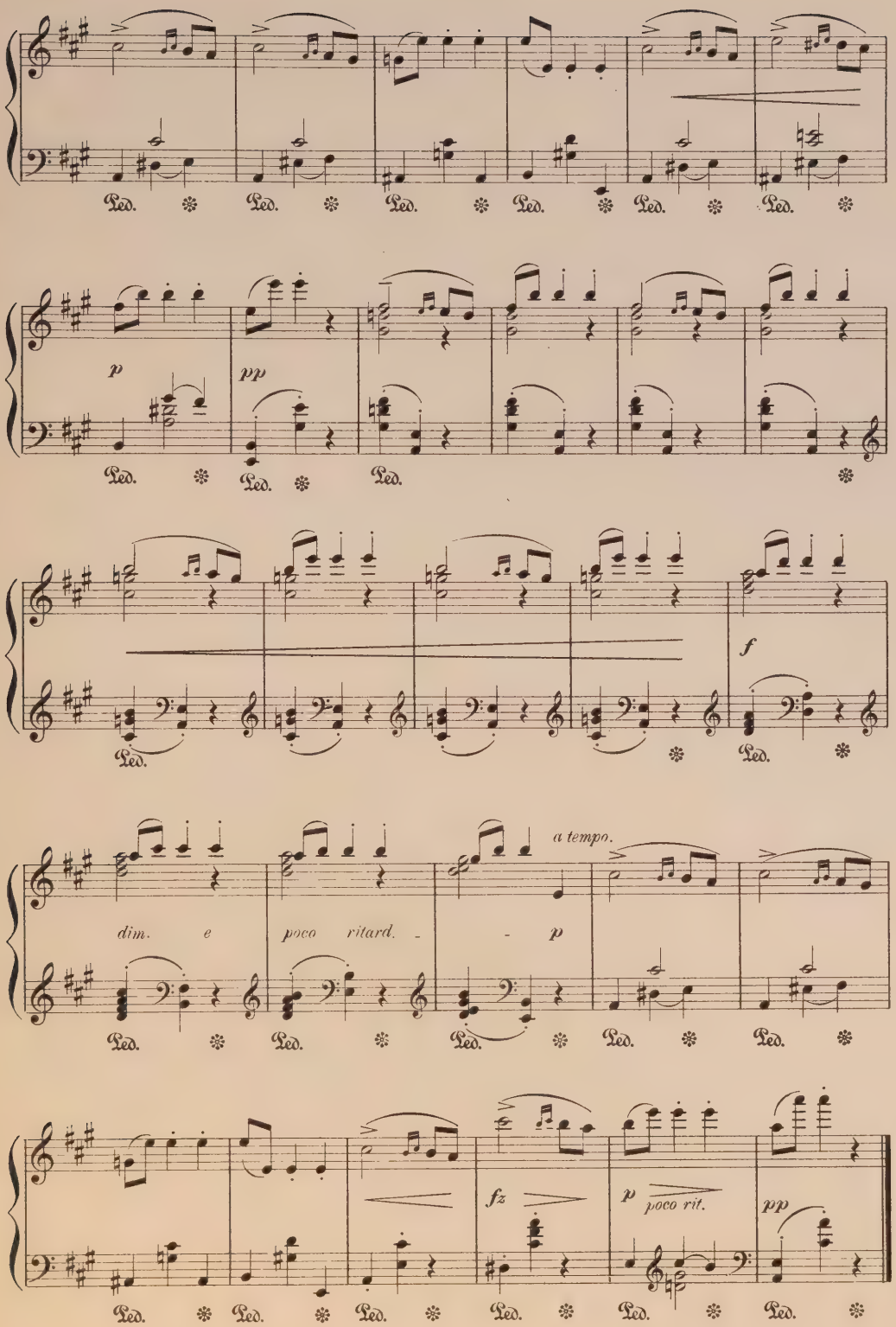
Albumleaf.

EDVARD GRIEG, Op 28. №3.




a tempo
f
dim. e ritard.
p
poco stretto.
a tempo
fz
p poco rit.
pp
p
pp
fp
Ped.


dolciss.
f
fp
pp
Ped.
poco rit.
a tempo.
p

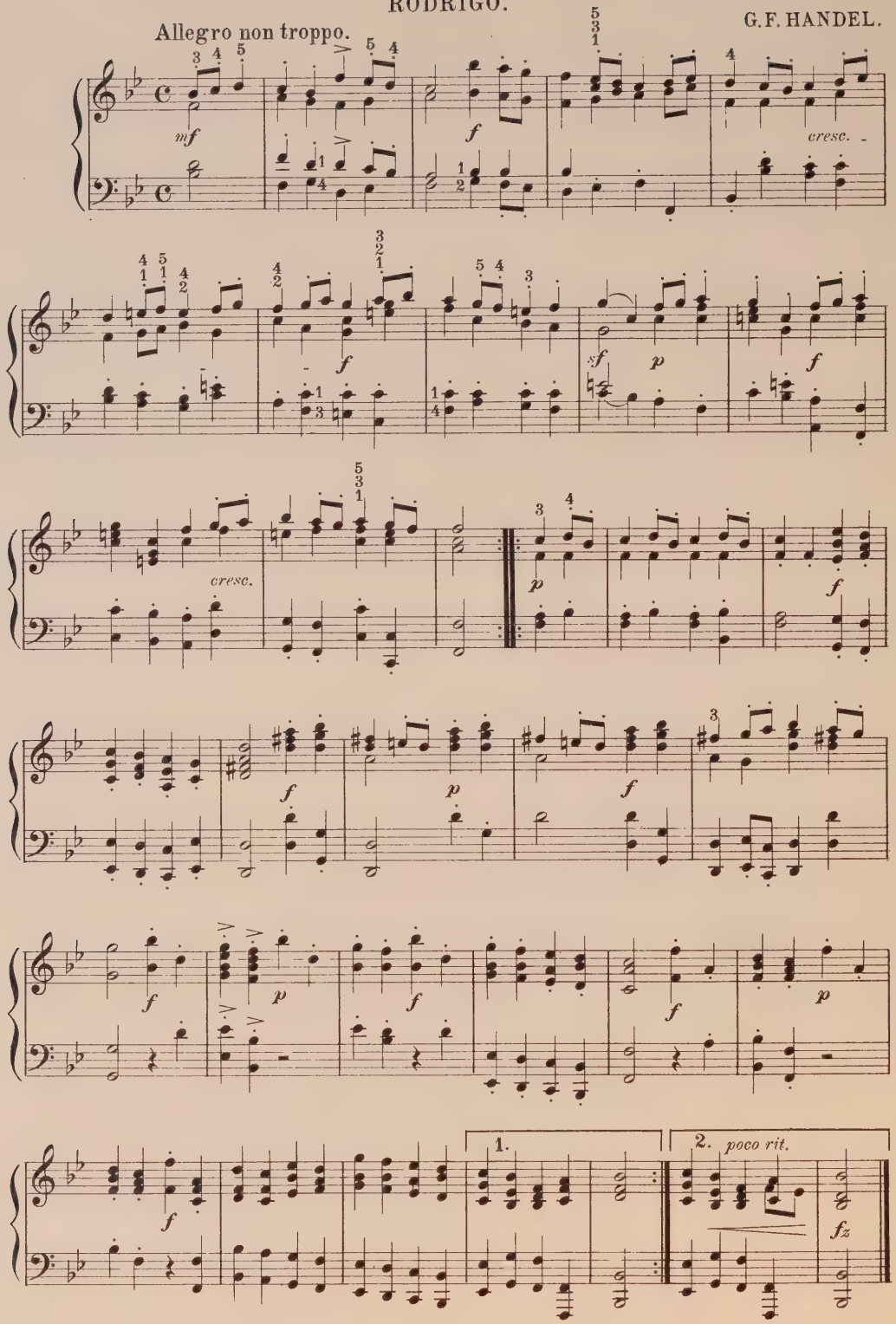

Ped.
p
pp
f
dim. e poco ritard.
a tempo.
p
fz
p poco rit.
pp

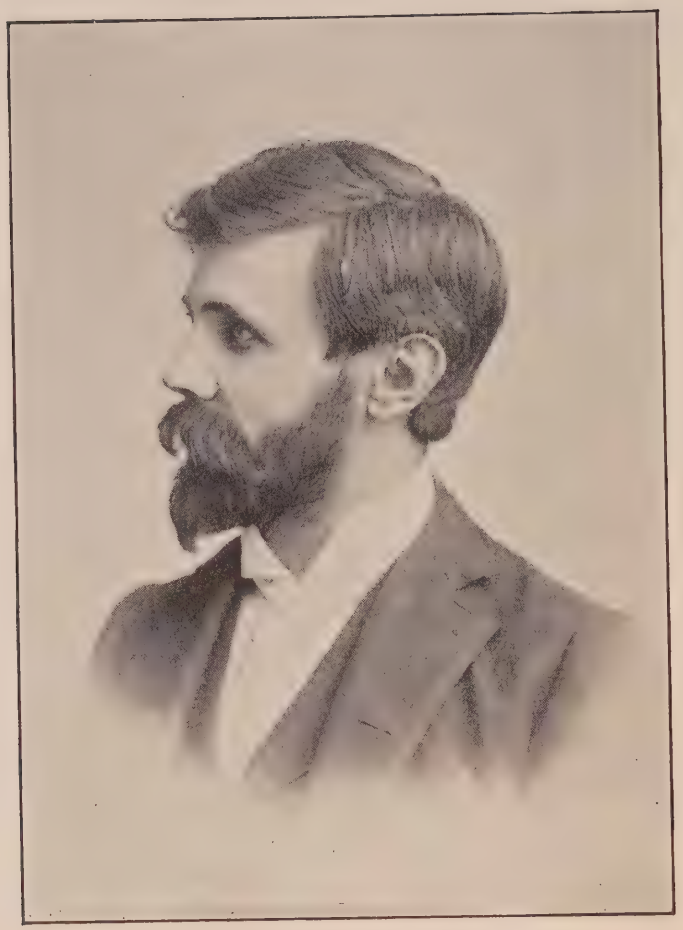
Gavotte.

from the Opera
RODRIGO.

G. F. HANDEL.

Allegro non troppo.





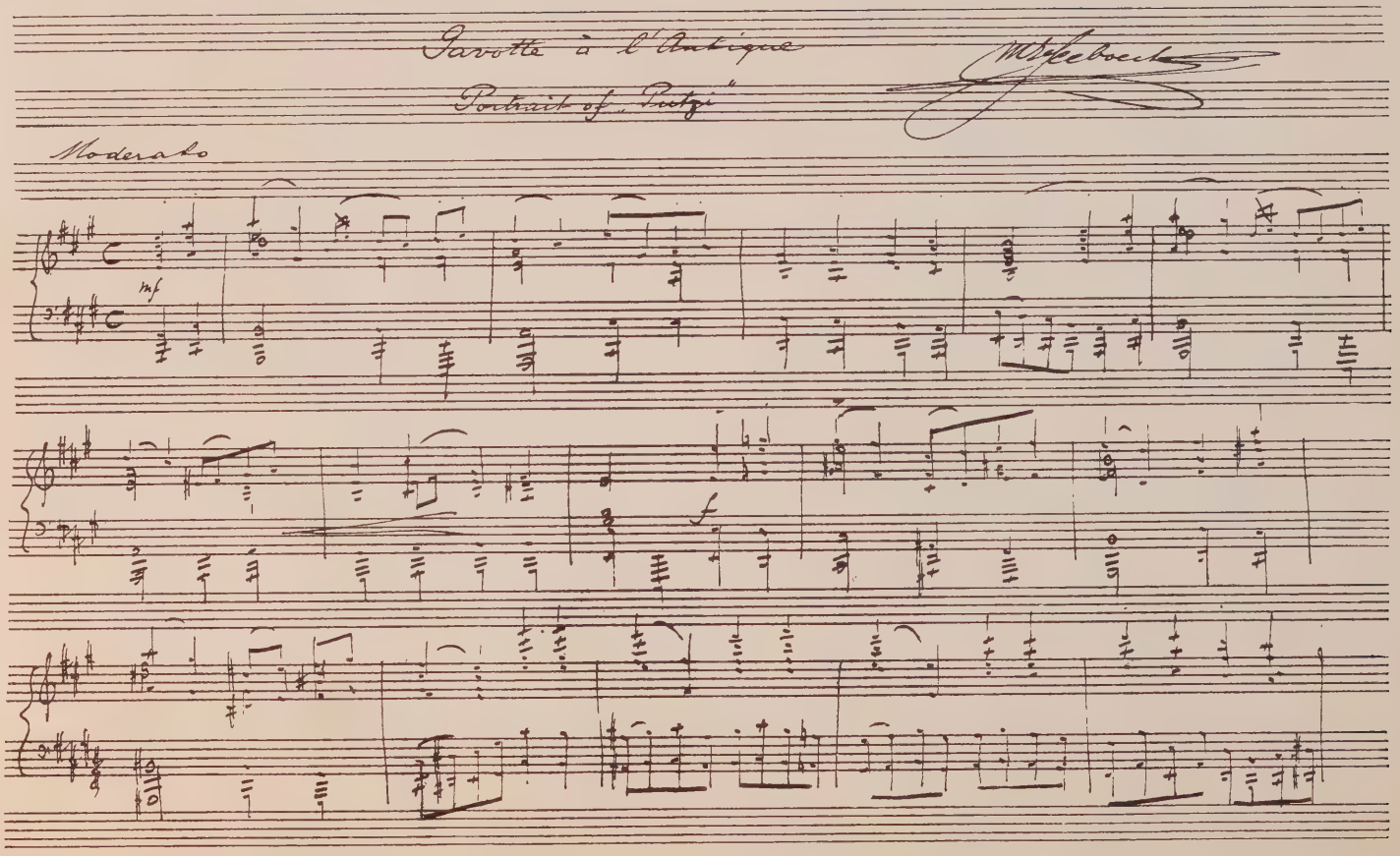
WILLIAM CHARLES ERNEST SEEBOECK

WILLIAM CHARLES ERNEST SEEBOECK was born in Vienna in 1860. He seems to have inherited his taste for music from his mother, who was an accomplished singer. He received a thorough collegiate education in Vienna, having attended the Theresianum, one of the finest institutions in Vienna. His musical instructors on the piano were Nottebohm, Grill and Epstein, and his instructors in composition were J. Brahms and Hermann Graedener. As soon as he had completed his studies in Vienna, he went to St. Petersburg, where he studied with Anton Rubinstein.

After extensive travels in Turkey, Egypt and India, he came to the United States and settled in Chicago in 1881, where he has since resided. For twelve years he has been the pianist for the Apollo Club, and has given his entire time to composing, teaching and playing in public.

Among his published works are: *Three Spanish Dances; Fairy Dance; Berceuse* for piano and violin à la Hongroise; *Dewdrop; Serenade* for tenor in E; *Serenade* for soprano in A flat; *The Gipsey Boy; Marie; How Fair and Sweet and Holy; It was a Dream;* Concert paraphrase, *Old Folks at Home; Bouree Antique; Minuet Antique* in A major; *I Come to thy Lattice; Two Portraits,* "A. T. M.," and "W. V. L."; *Three Bourees; Valse Caprice; La Fontaine de Treves; Berceuse* for piano; *Danse Bretonne; Barcarolle; Mazurka* in A minor; *Valse* in A minor; *Canzonetta* in E flat; *Hunting Song* (male quartet), performed by the Apollo Club.

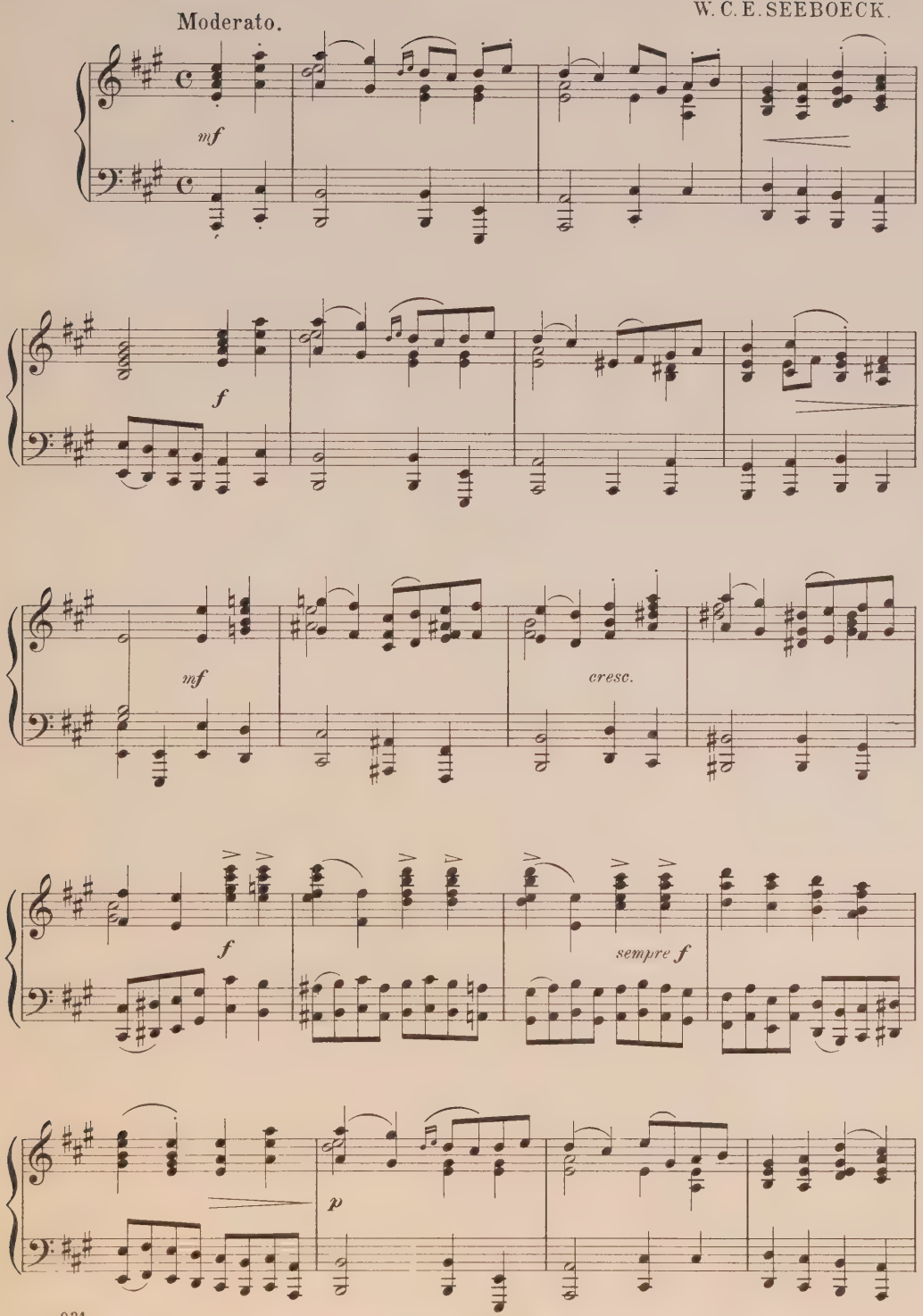
Among his unpublished works is the *Faust Fantasie* for piano; and a *Quintet* for piano and string quartet, dedicated to the Bendix Quartet, which was first performed in public in April, 1894; a set of twenty-seven *Concert Etudes;* two *Concertos* for piano; two *Sonatas* for piano; a set of variations for two pianos; an opera, *The Gladiators;* and over two hundred songs.


Gavotte à l'Antique
Portrait of „Pooh"
Moderato
mf
f

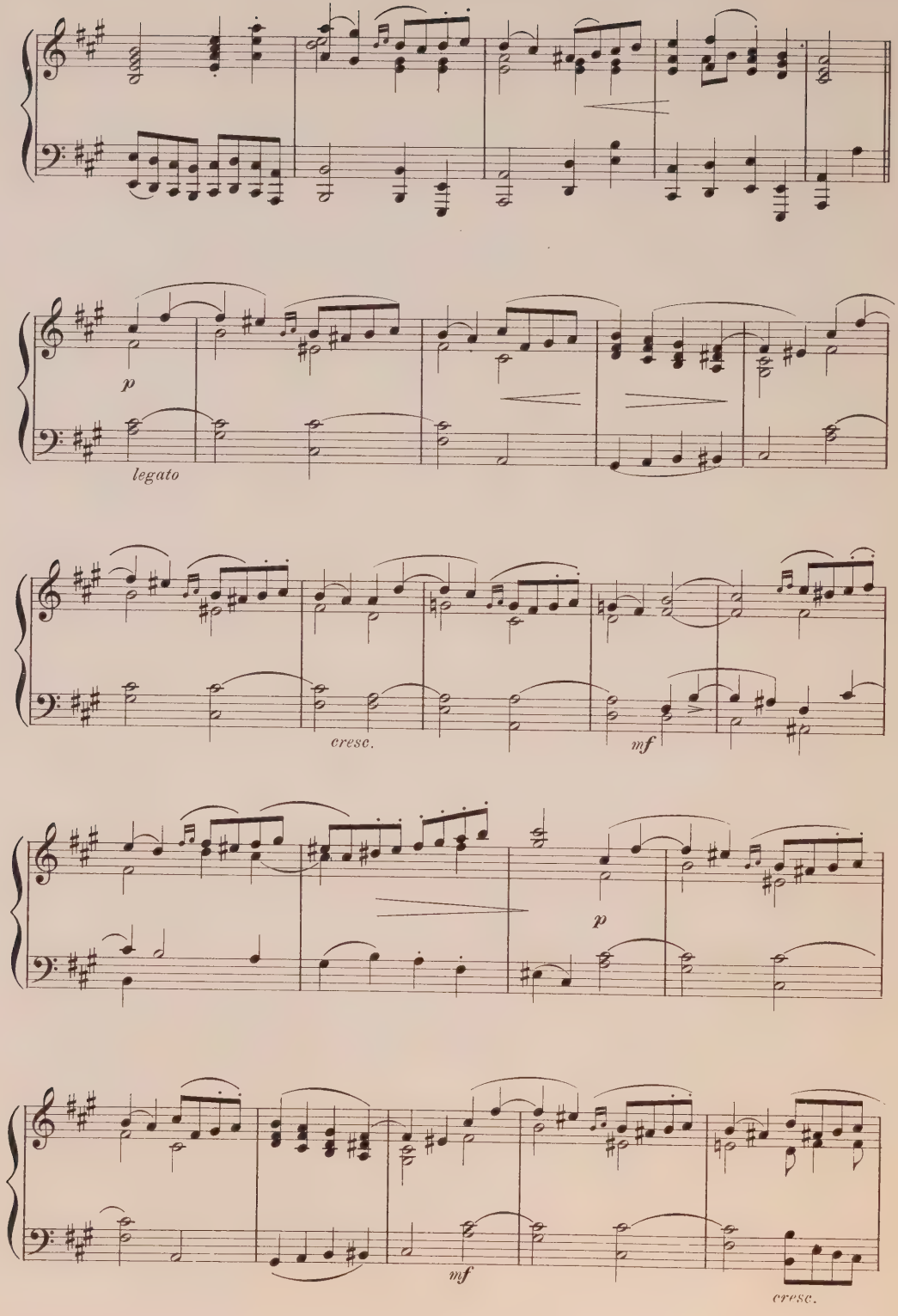
Gavotte a l'Antique.
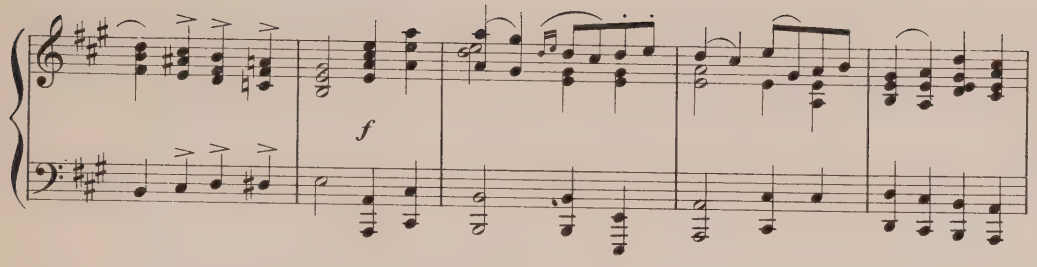
PORTRAIT de "PUTZI."
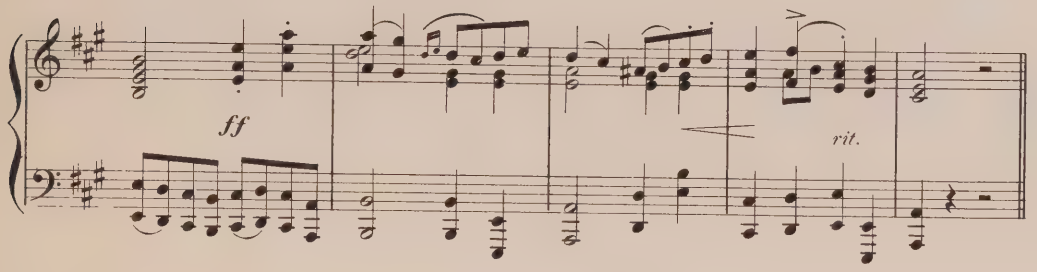
W. C. E. SEEBOECK.
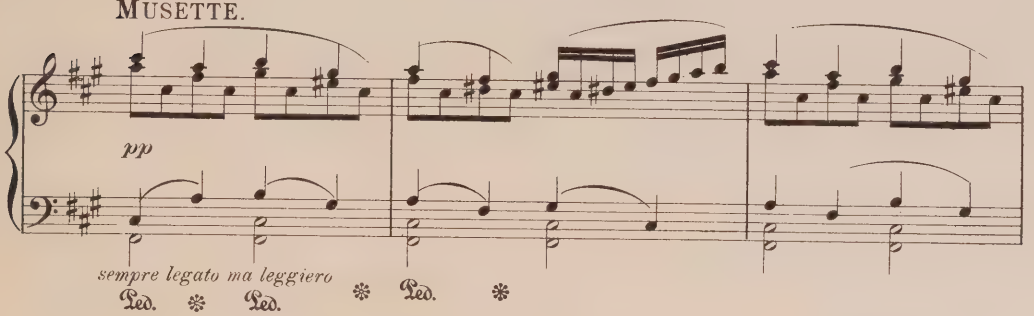


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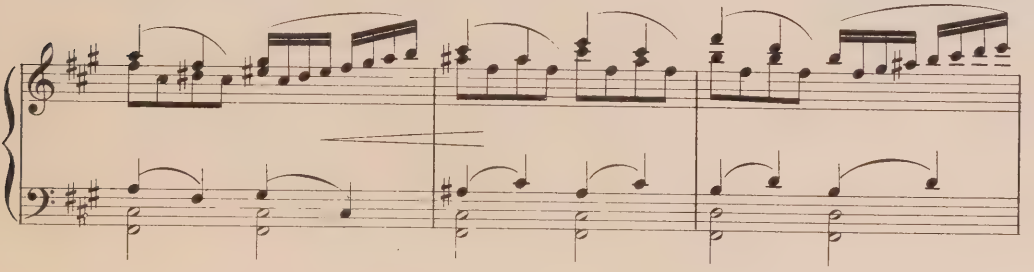

p
legato
cresc.
mf
p
mf
cresc.
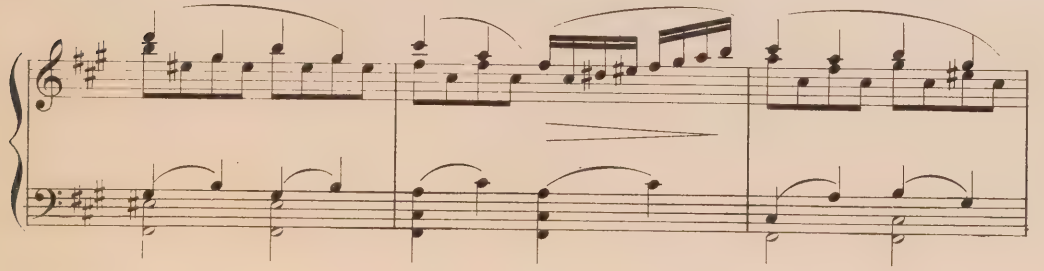


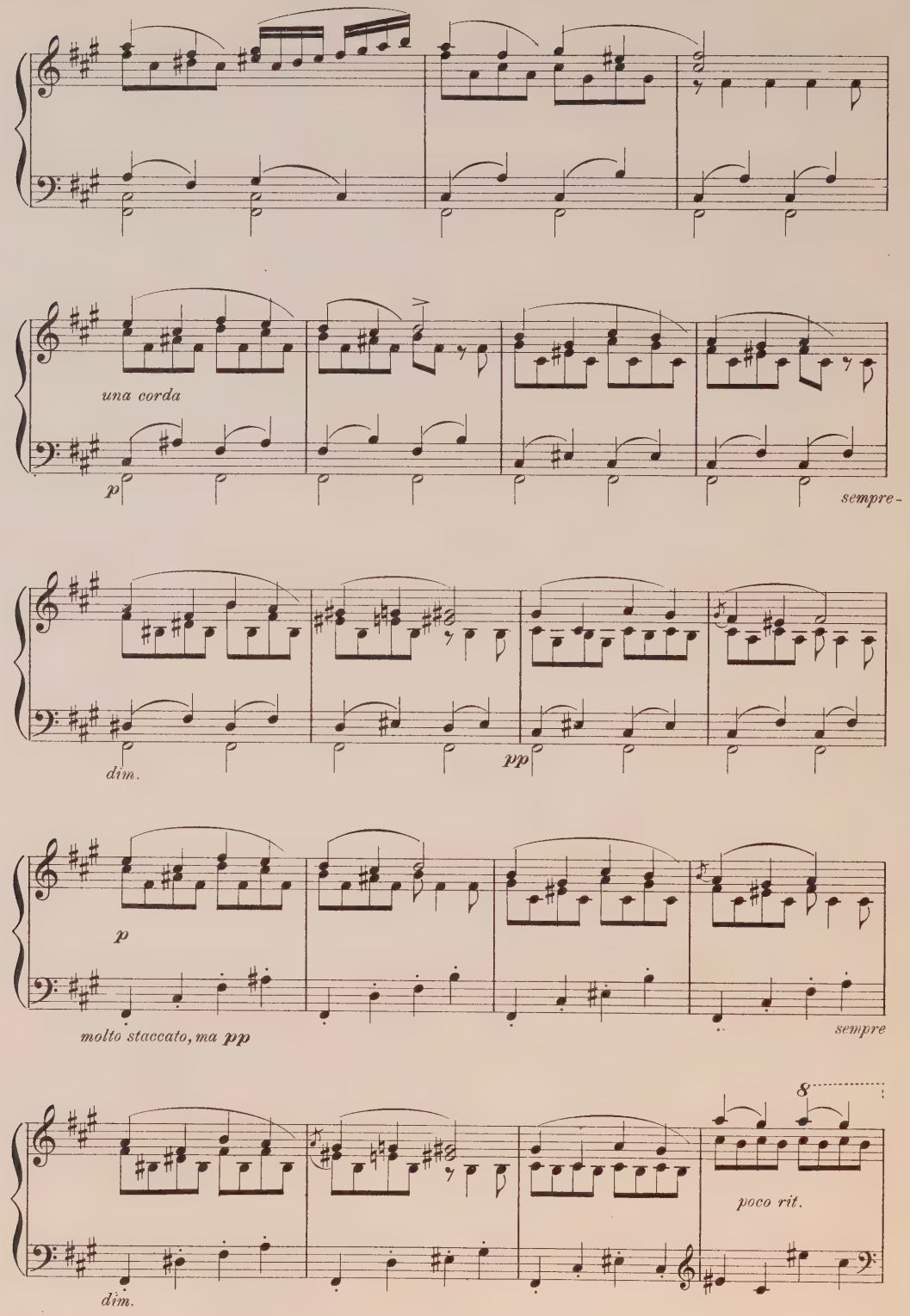


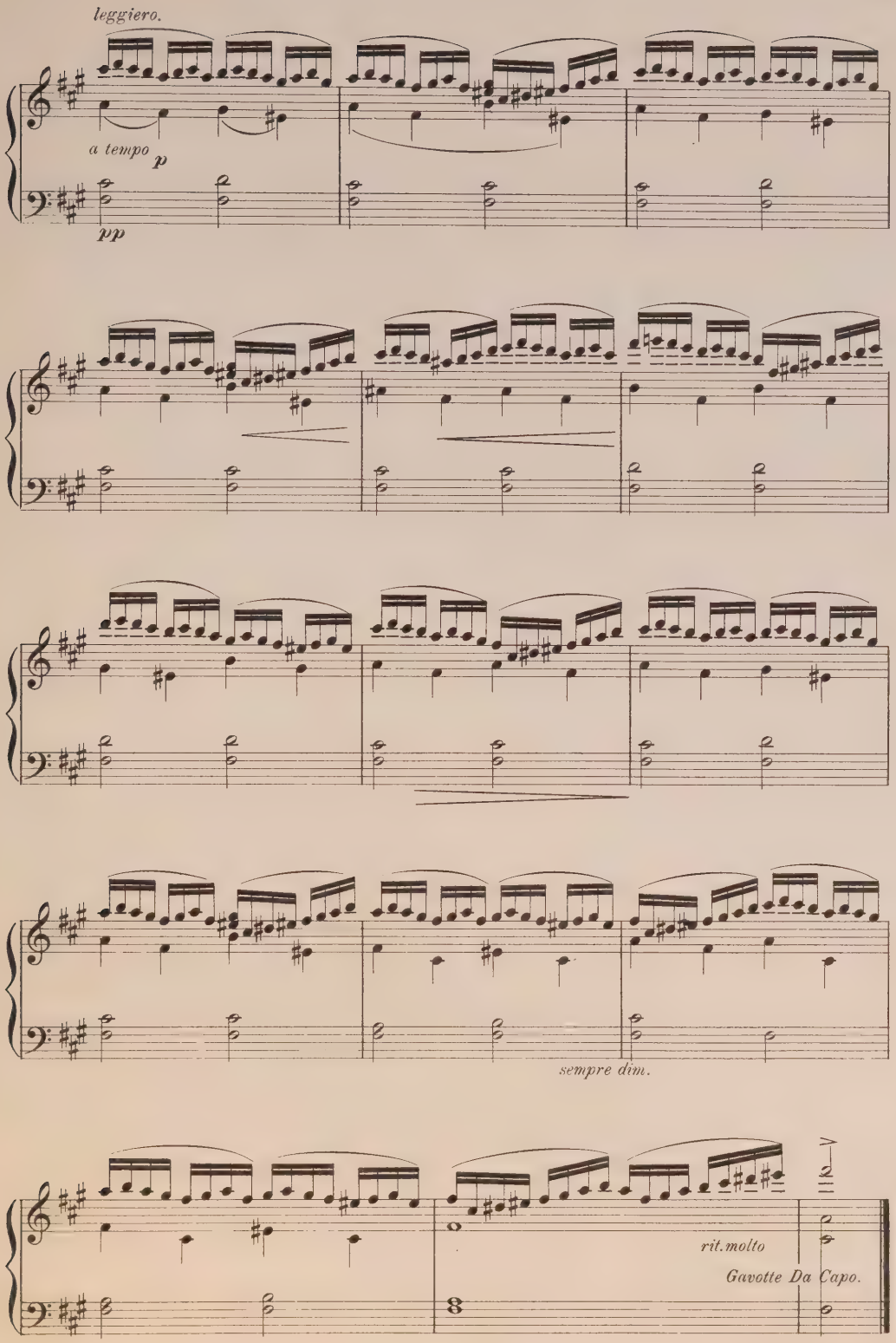
MUSETTE.







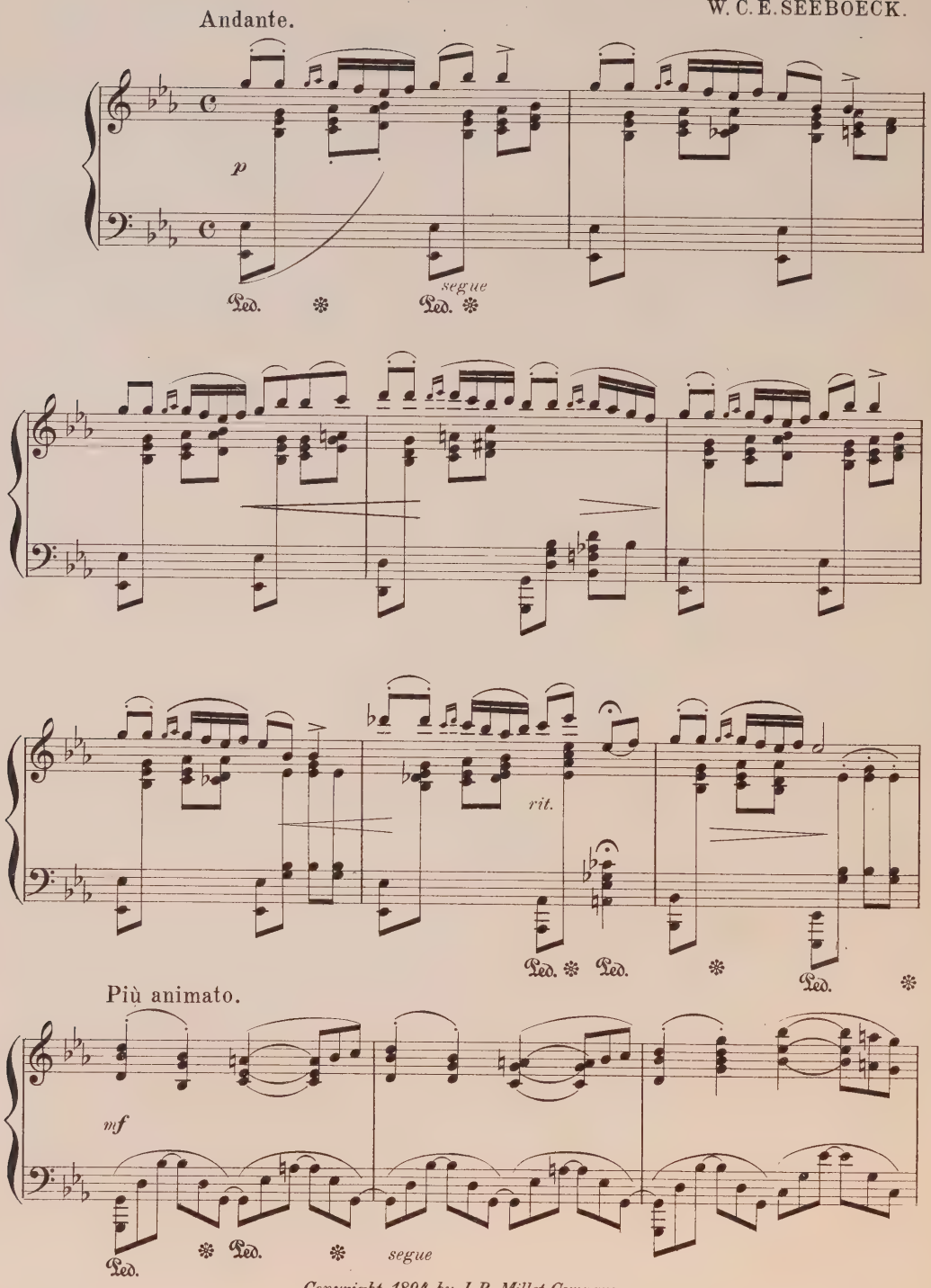

una corda
p
sempre -
dim.
pp
p
molto staccato, ma pp
sempre
8
poco rit.
dim.


leggiero.
a tempo
p
pp
sempre dim.
rit. molto
Gavotte Da Capo.

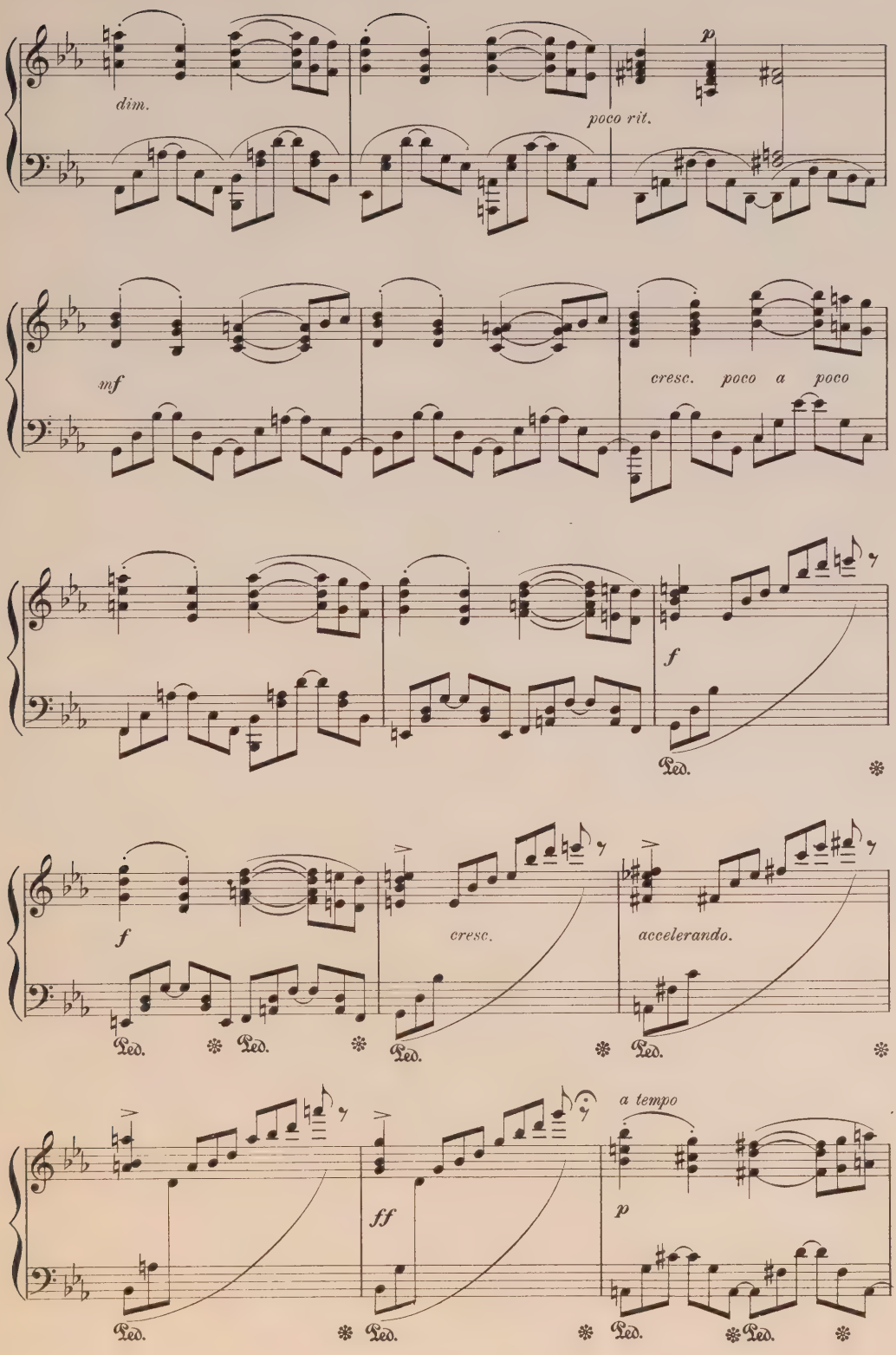
Portrait N. D. S.

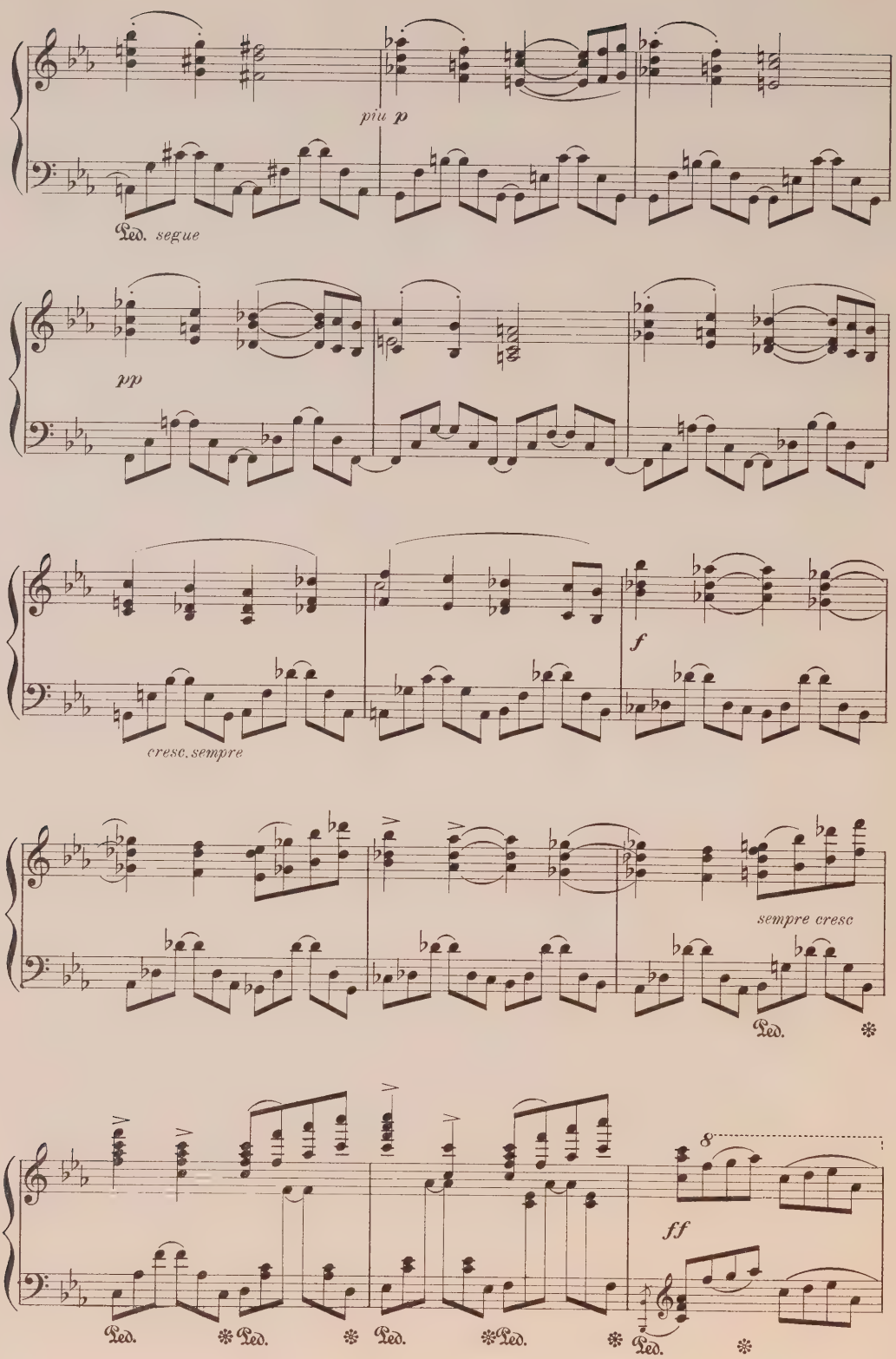
(NATALIE.)

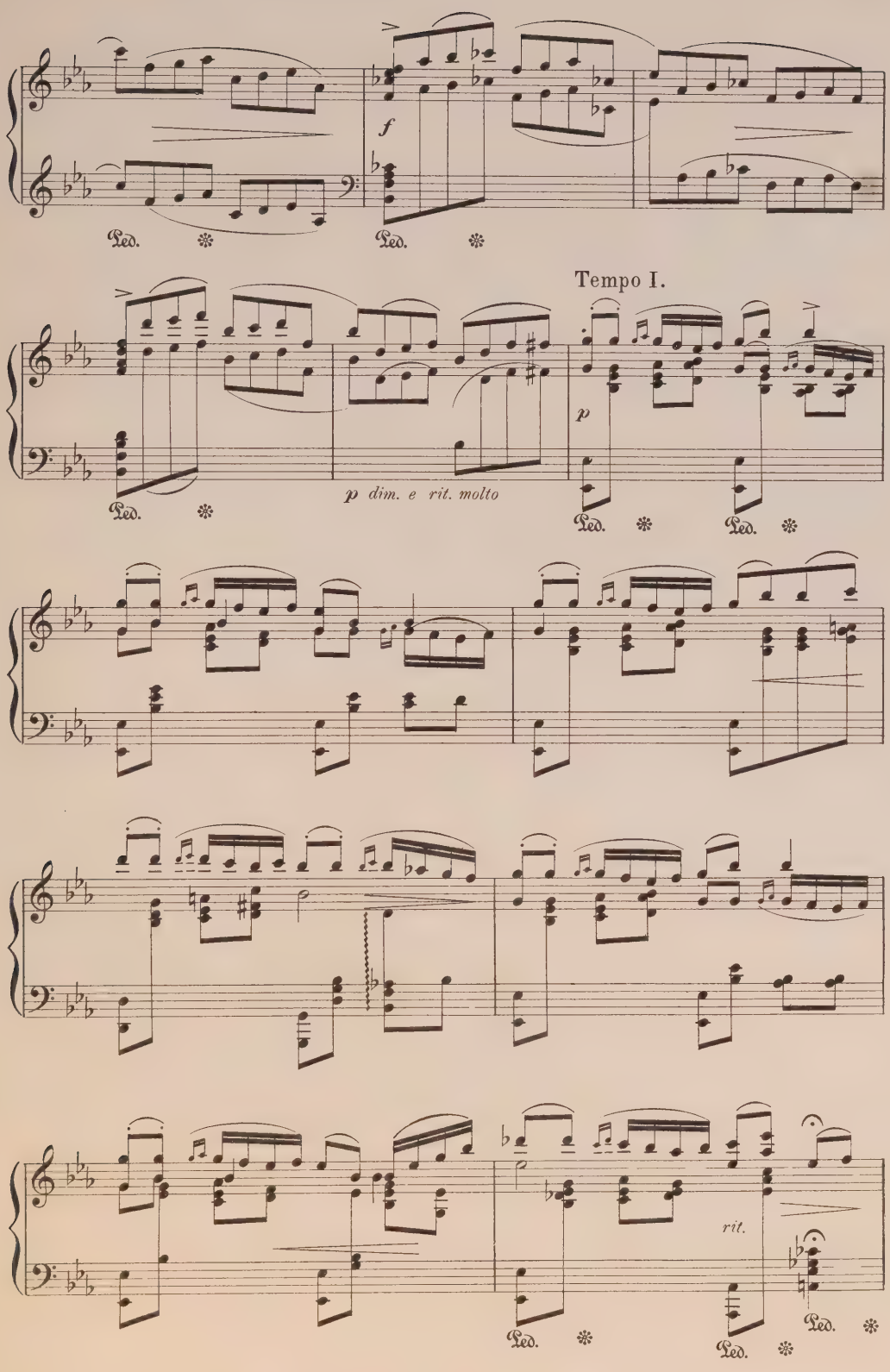
W. C. E. SEEBOECK.

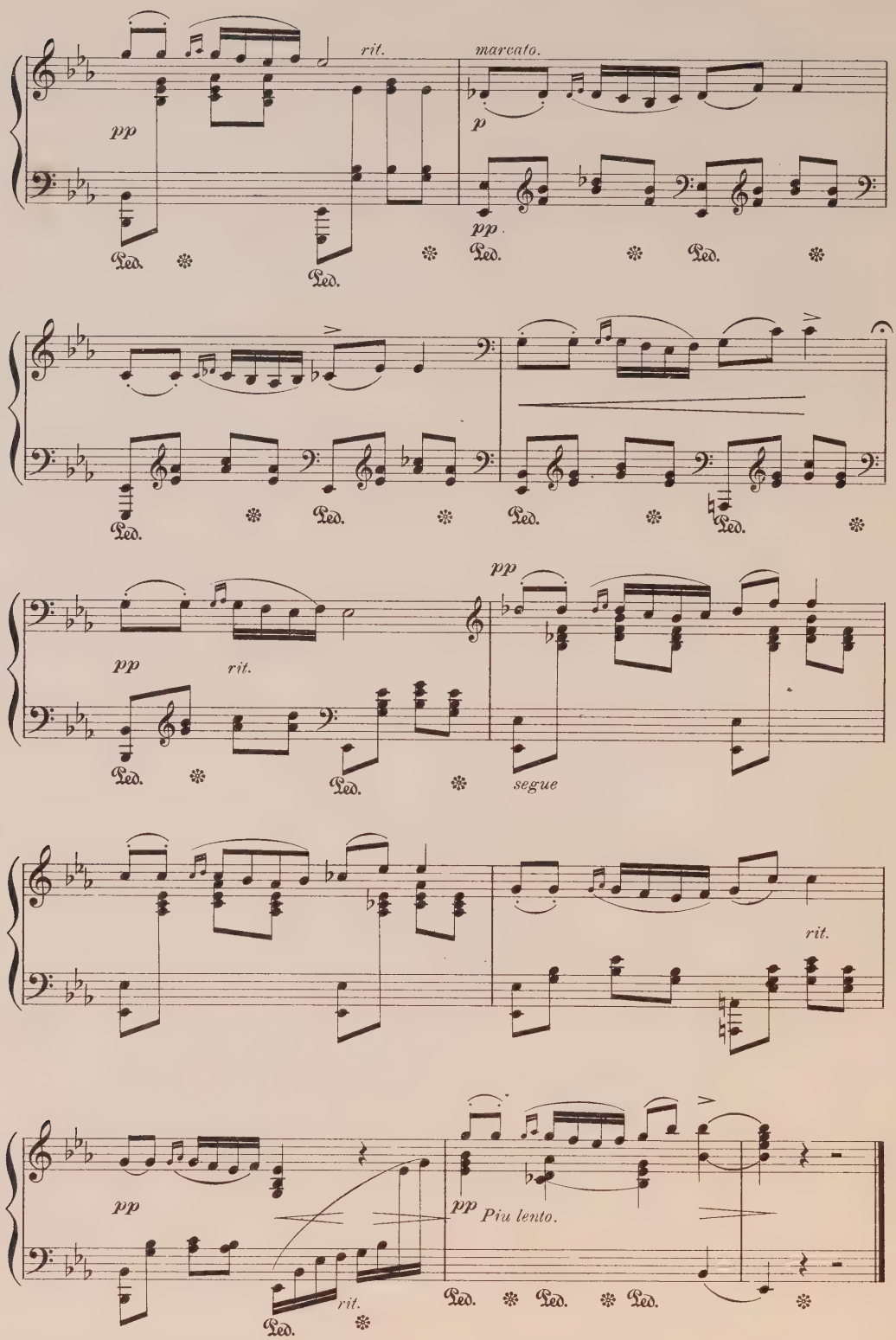


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dim.
p
poco rit.
mf
cresc. poco a poco
f
Ped.
f
cresc.
accelerando.
a tempo
ff
p

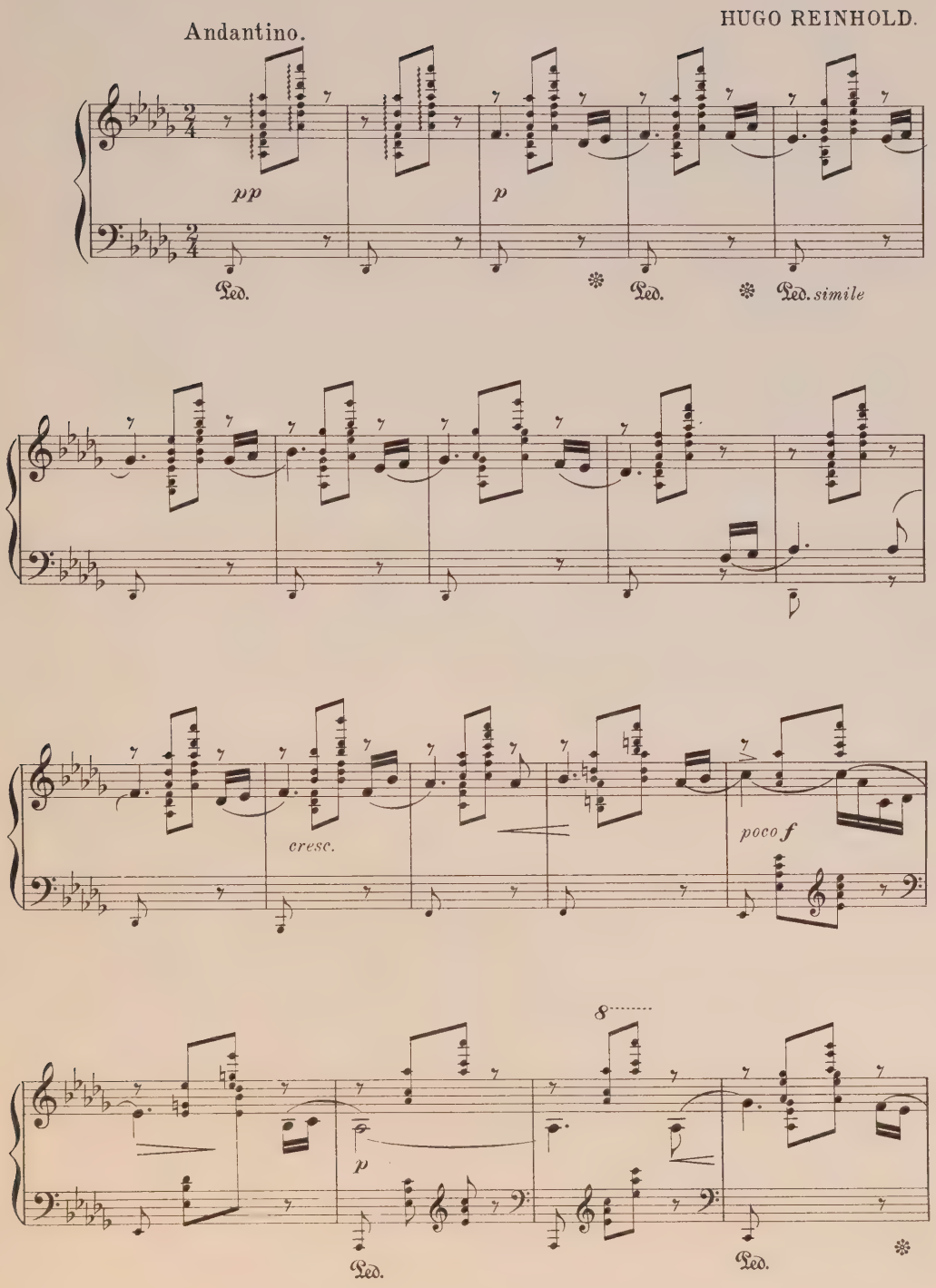

più p
Ped. segue
pp
f
cresc. sempre
sempre cresc
Ped.
8
ff
Ped.
Ped.
Ped.
Ped.
Ped.

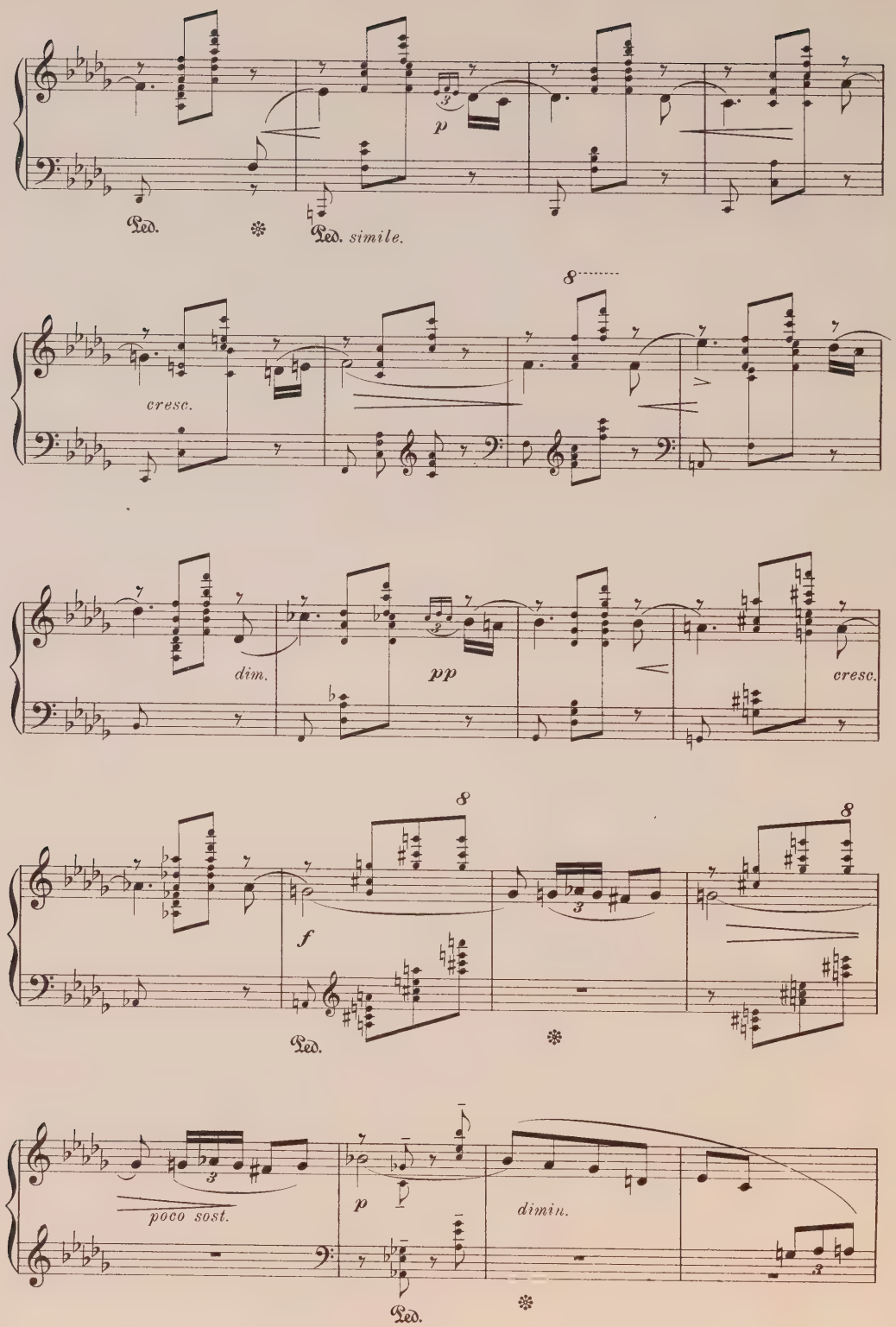

f
Ped.
Ped.
Tempo I.
p
p dim. e rit. molto
Ped.
Ped.
Ped.
rit.
Ped.
Ped.
Ped.


rit.
marcato.
pp
p
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
pp
pp
rit.
pp
Ped.
Ped.
segue
rit.
pp
rit.
Ped.
pp
Piu lento.
Ped.
Ped.
Ped.

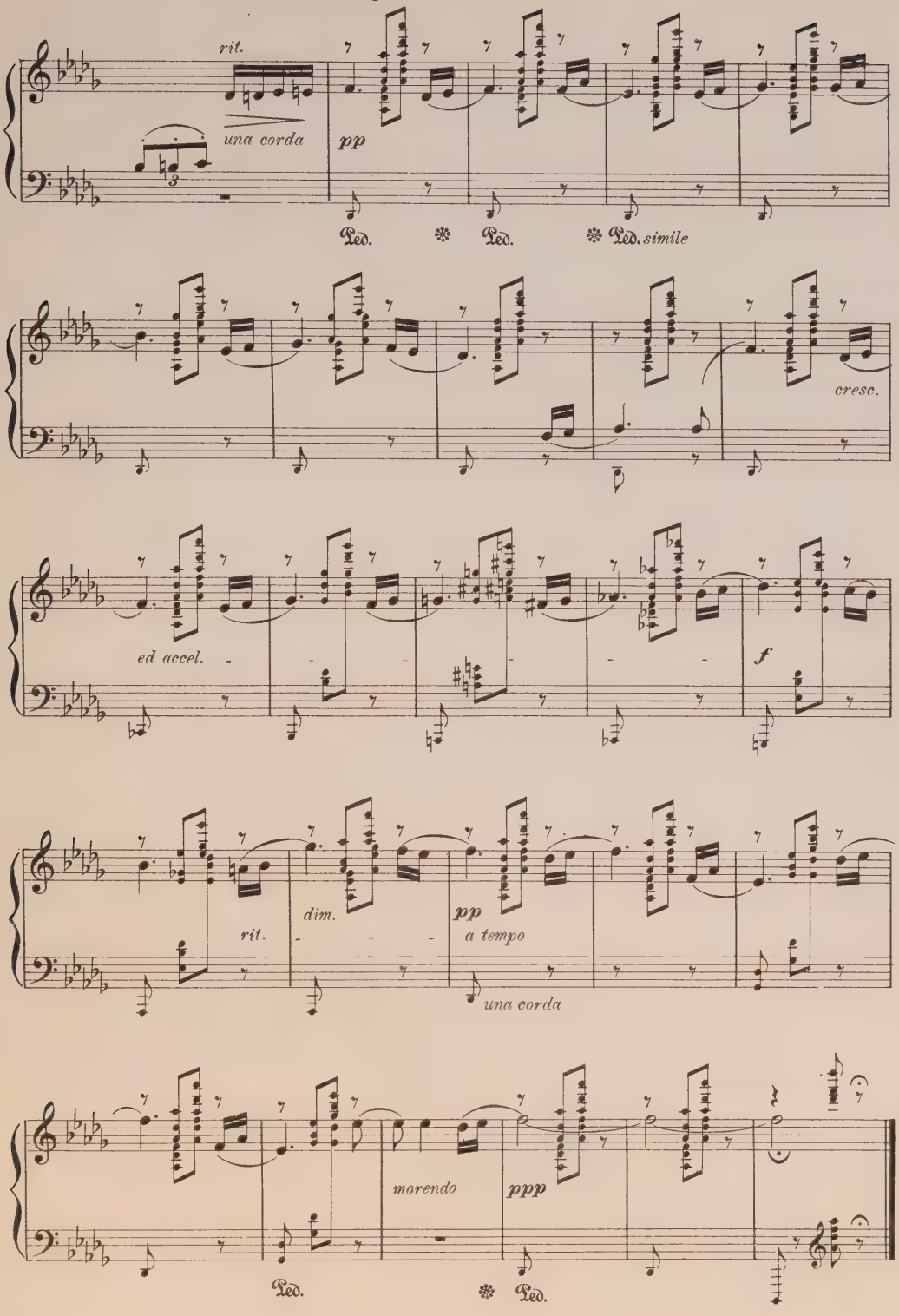
Serenade.

HUGO REINHOLD.



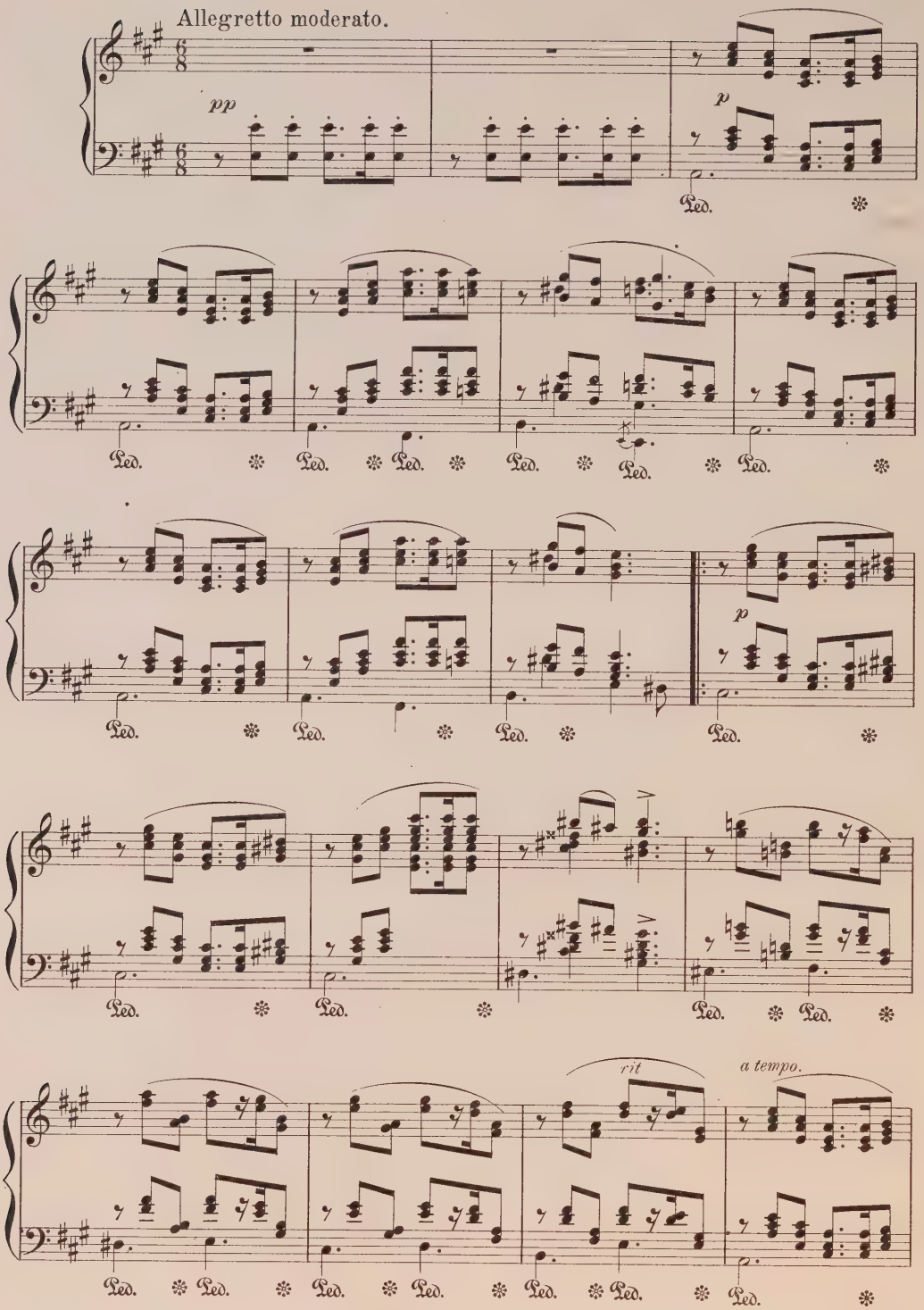

p
Ped.
Ped. simile.
cresc.
8
dim.
pp
cresc.
8
8
f
Ped.
poco sost.
p
dimin.
Ped.

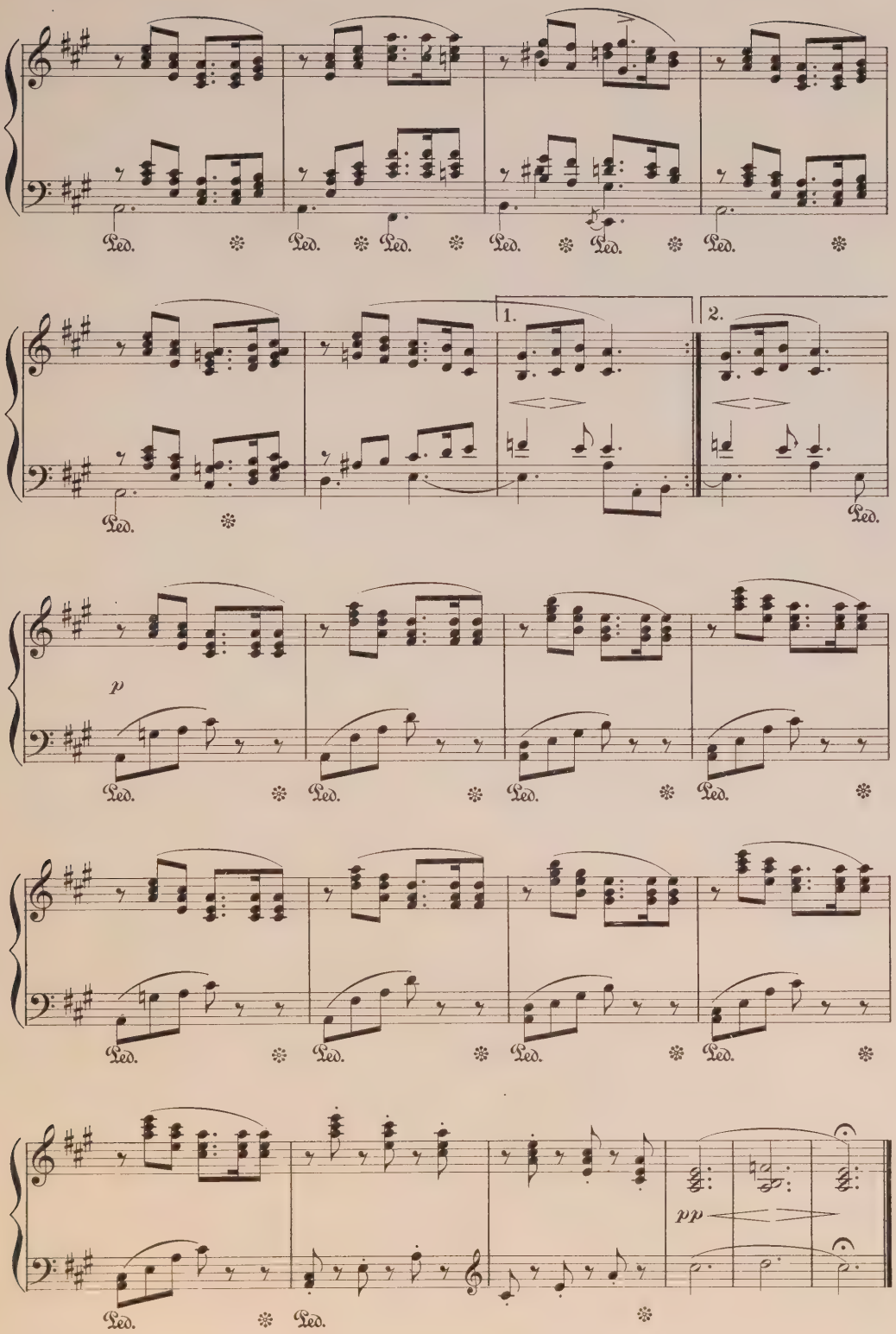
Tempo I.


rit.
una corda
pp
Ped. Ped. Ped. simile
cresc.
ed accel.
f
rit.
dim.
pp
a tempo
una corda
morendo
ppp
Ped. Ped.

Scherzino.

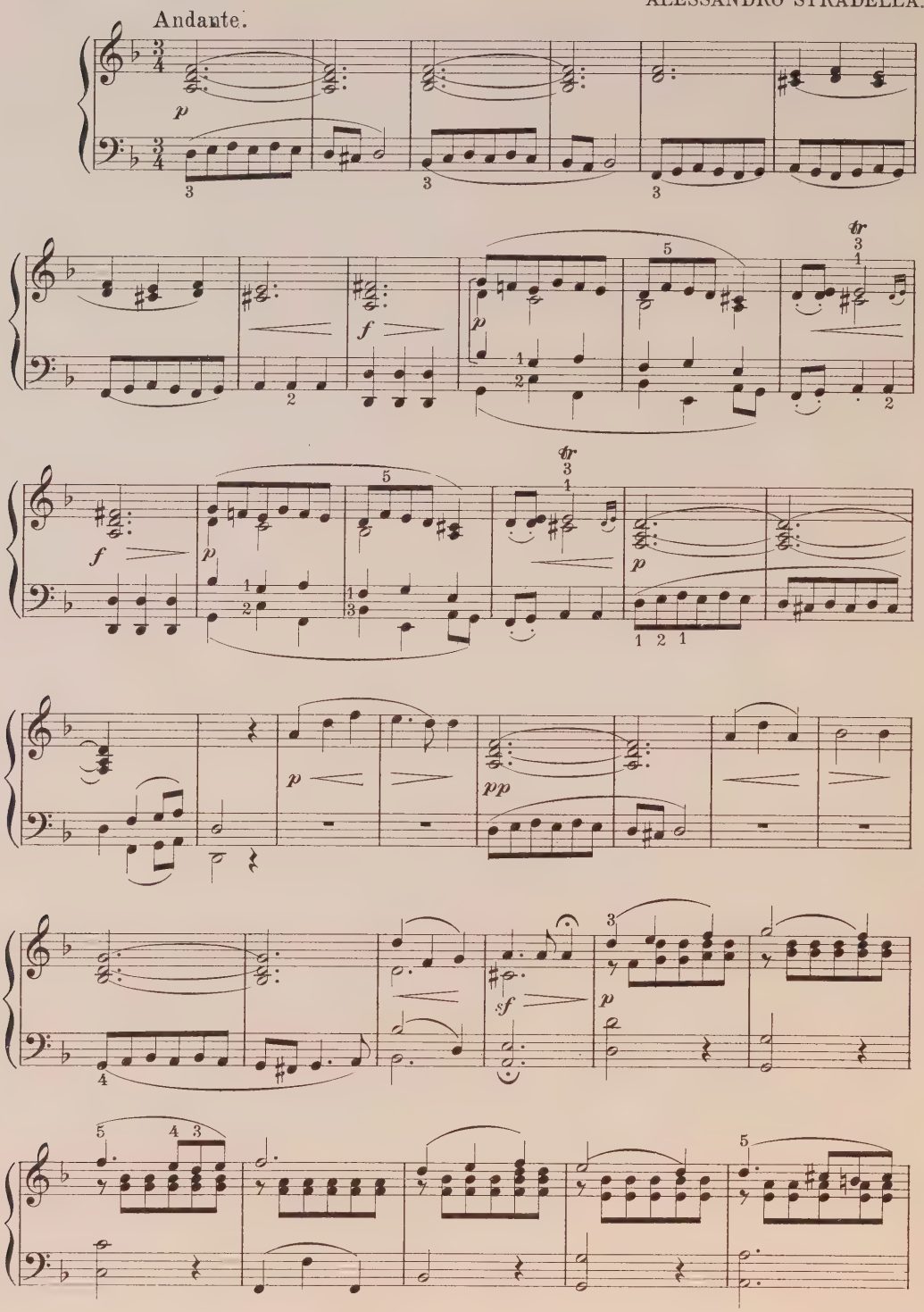
H. SCHOLTZ, Op. 26. № 2.

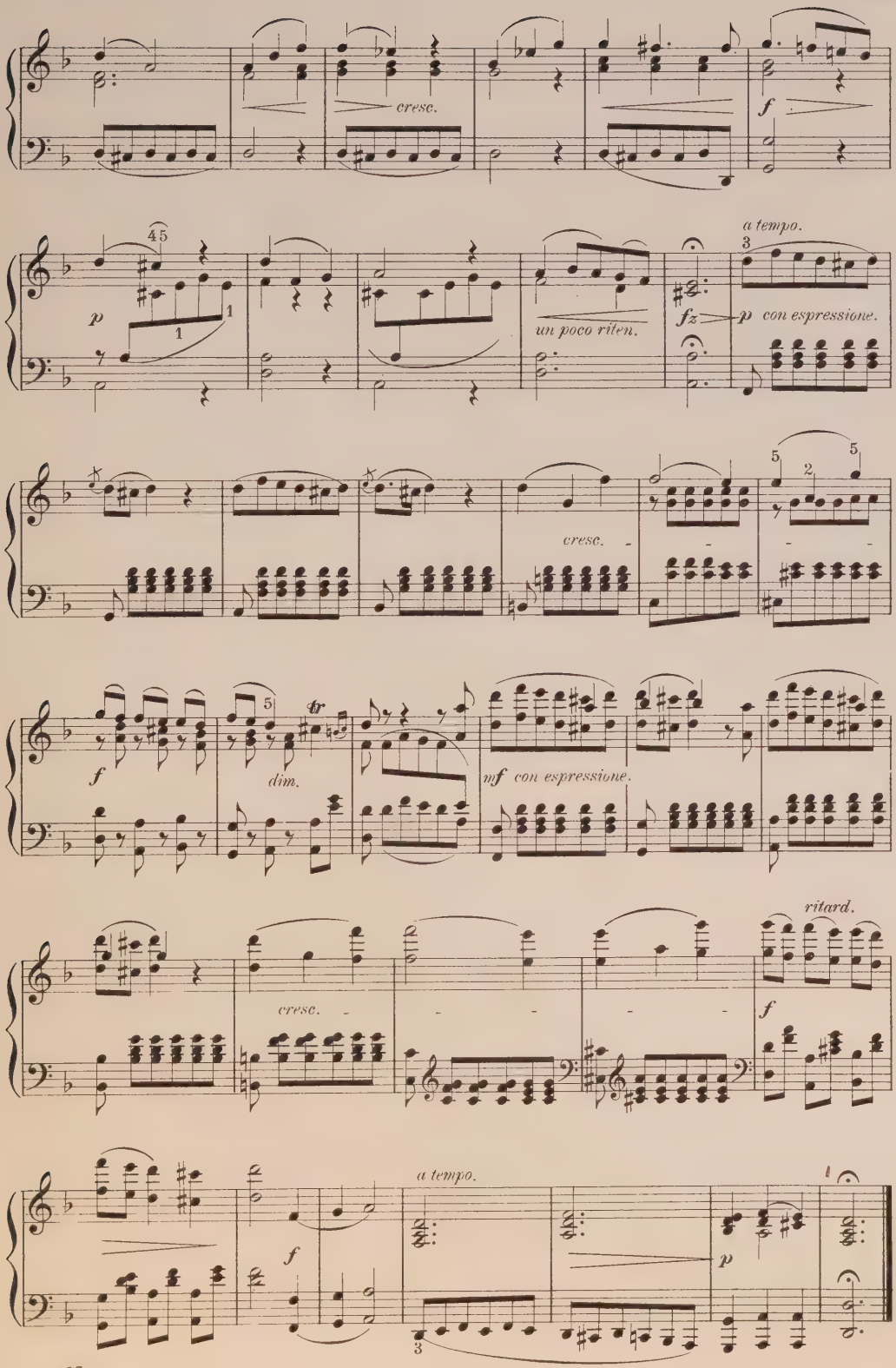



Ped.
1.
2.
p
pp

Church Air.

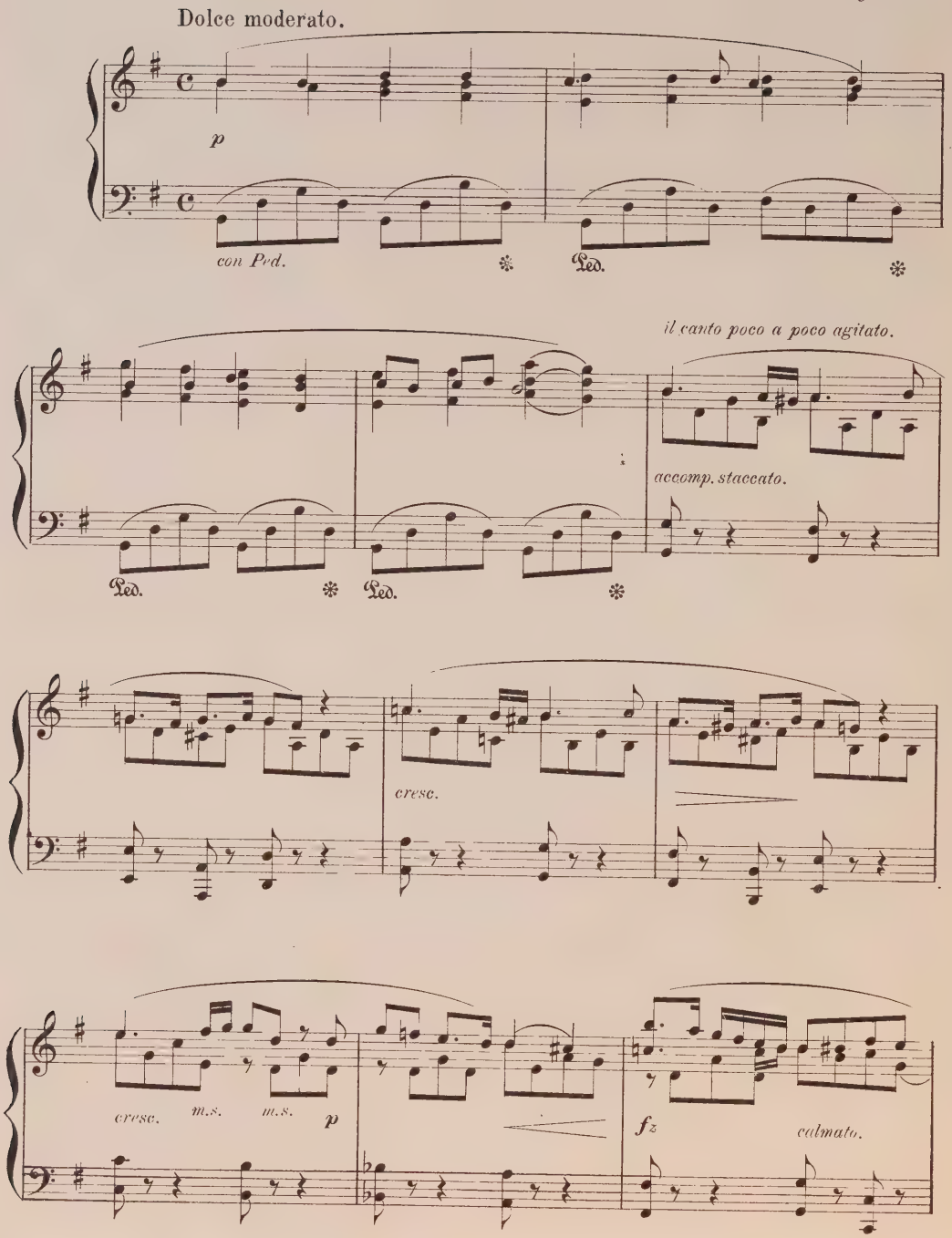
ALESSANDRO STRADELLA.

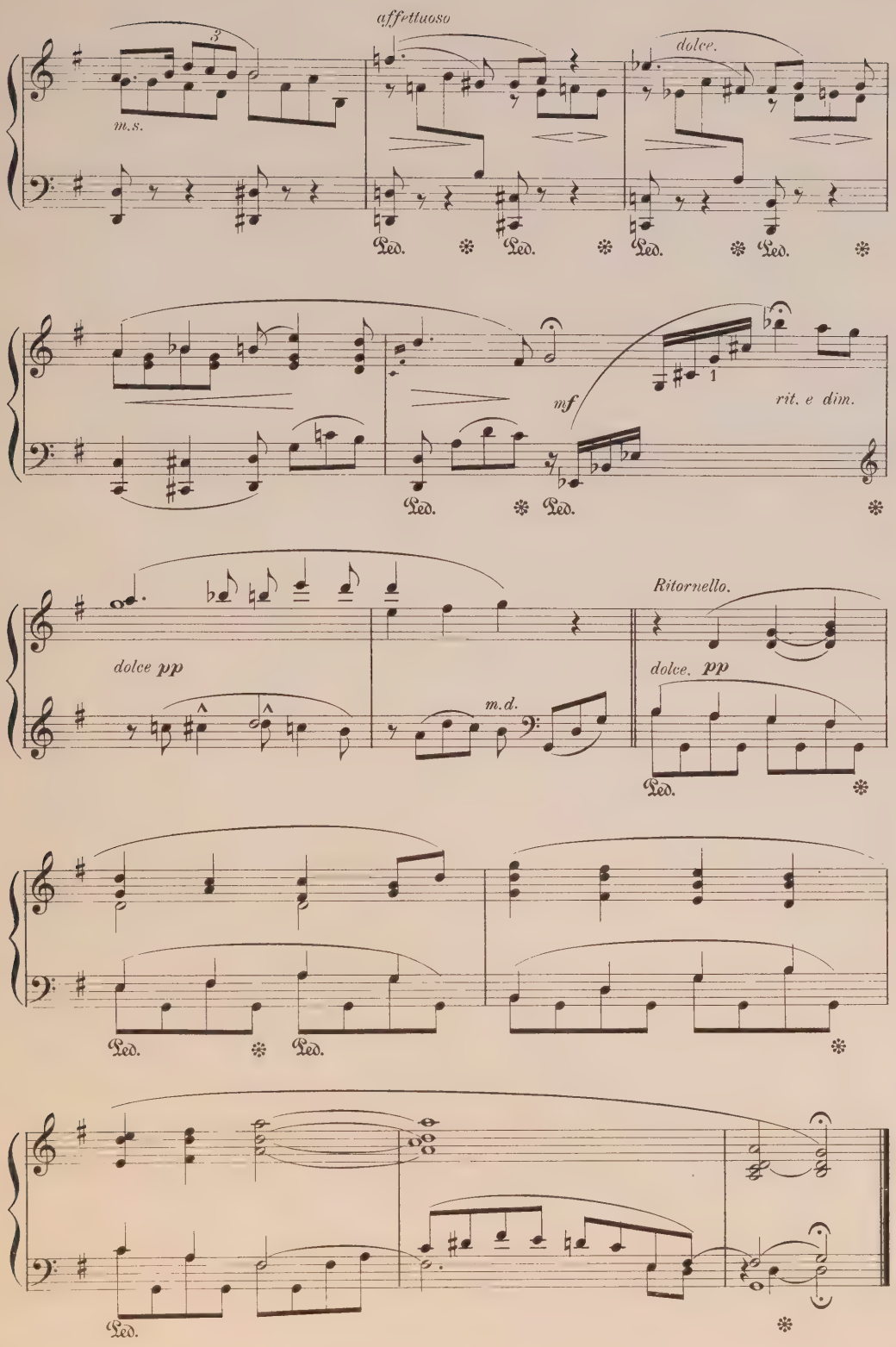



cresc.
f
p
un poco riten.
fz
a tempo.
p con espressione.
cresc.
f
dim.
mf con espressione.
cresc.
ritard.
f
a tempo.
f
p

Album Leaf.

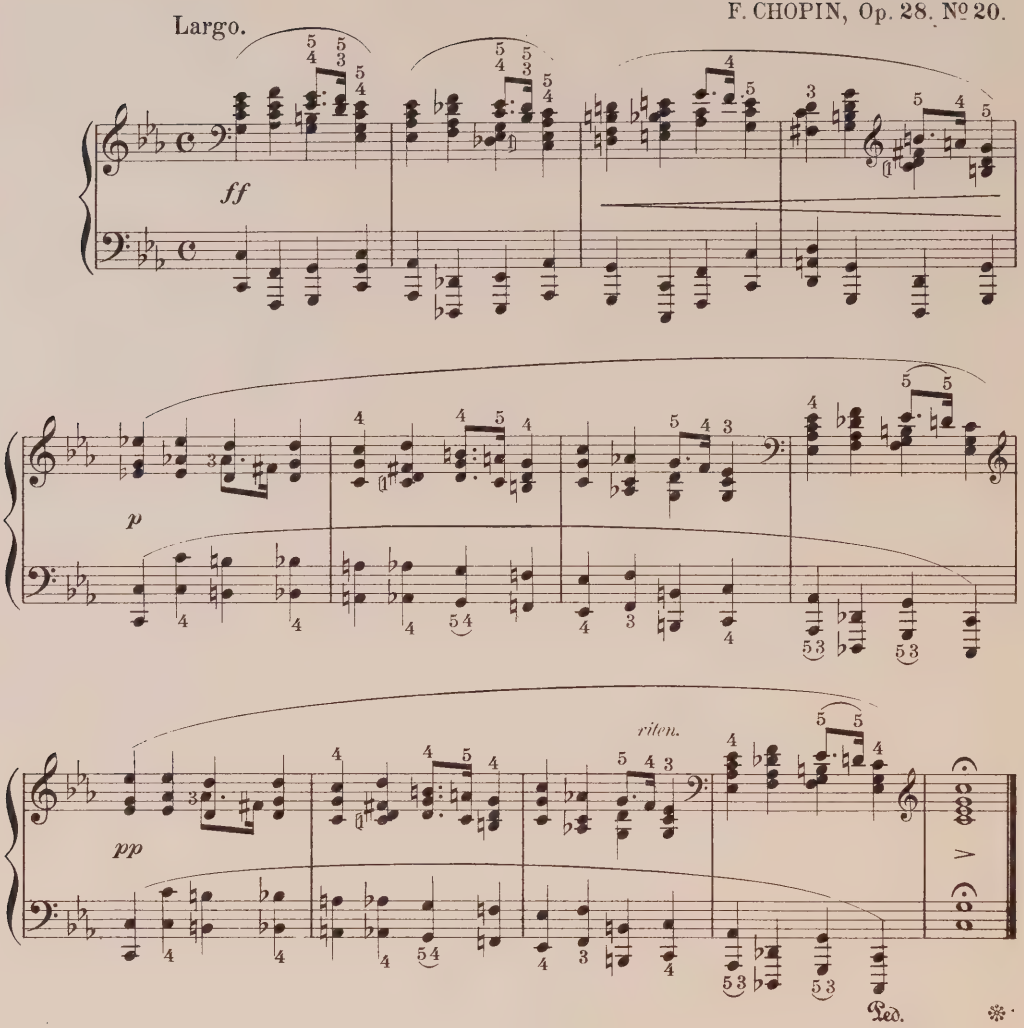
H. KJERULF.




affettuoso
3
m.s.
dolce.
Ped.
mf
1
rit. e dim.
Ritornello.
dolce pp
m.d.
dolce. pp
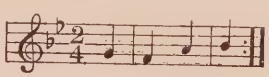
Prelude.

F. CHOPIN, Op. 28. № 20.



EDITOR'S NOTE TO THE ALLEGRETTO FROM THE EIGHTH SYMPHONY.

Beethoven became interested in the invention of Maelzel, called the "Metronome." Its tickings suggested a humorous Canon (Breitkopf & Härtel edition, Series 23, No. 43) in honor of the invention, in which the chorus sang the accompaniment in imitation of the tickings of the instrument on the syllables "ta, ta ta," etc. This Canon with its first melodic phrase is almost identical with the first two bars of the "Allegretto Scherzando." The three closing bars are a burlesque on the accepted closing phrases of Italian operas then in vogue, often ending in the word "felicita," thus:



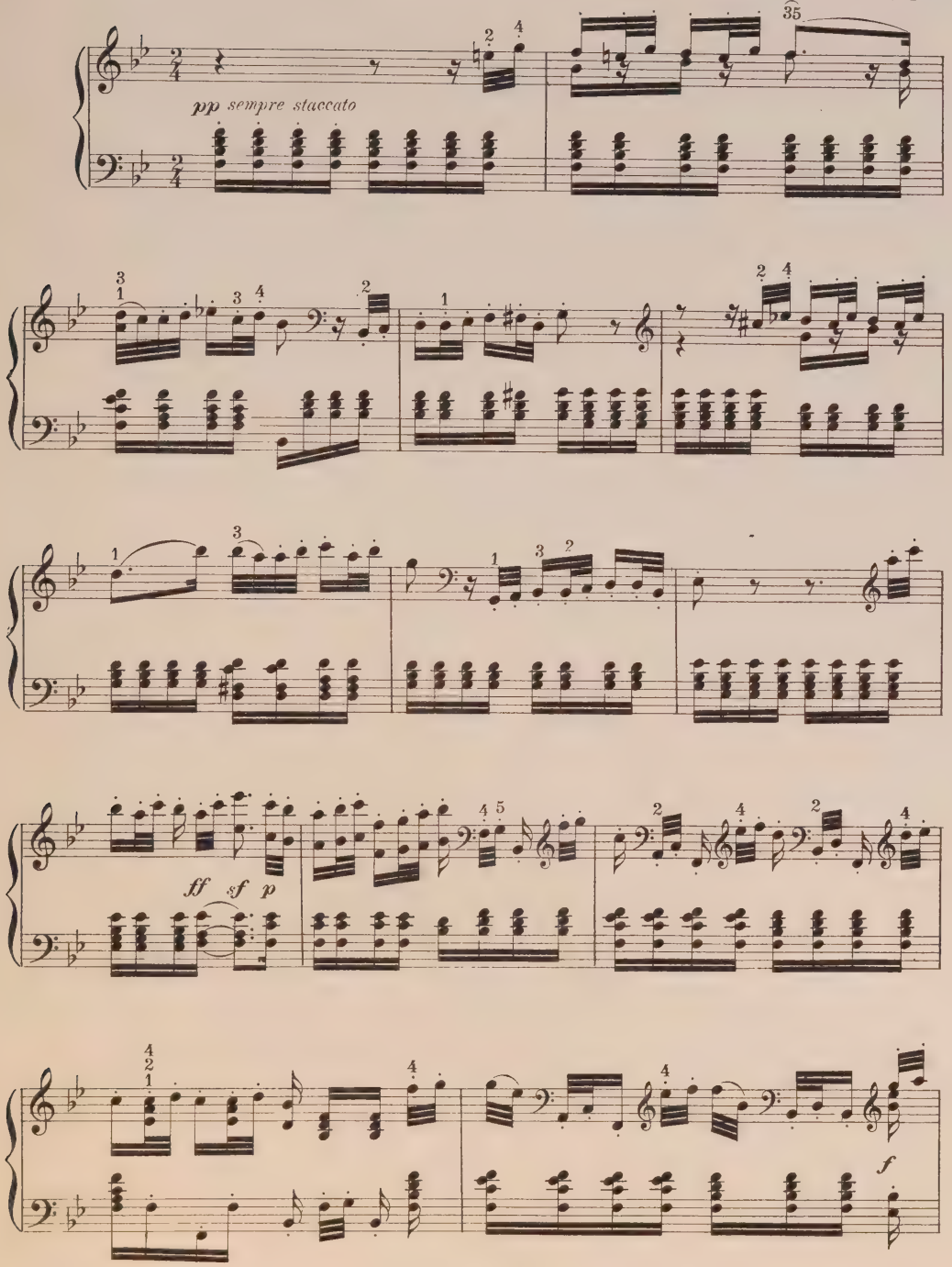
"fe - li - ci - ta."

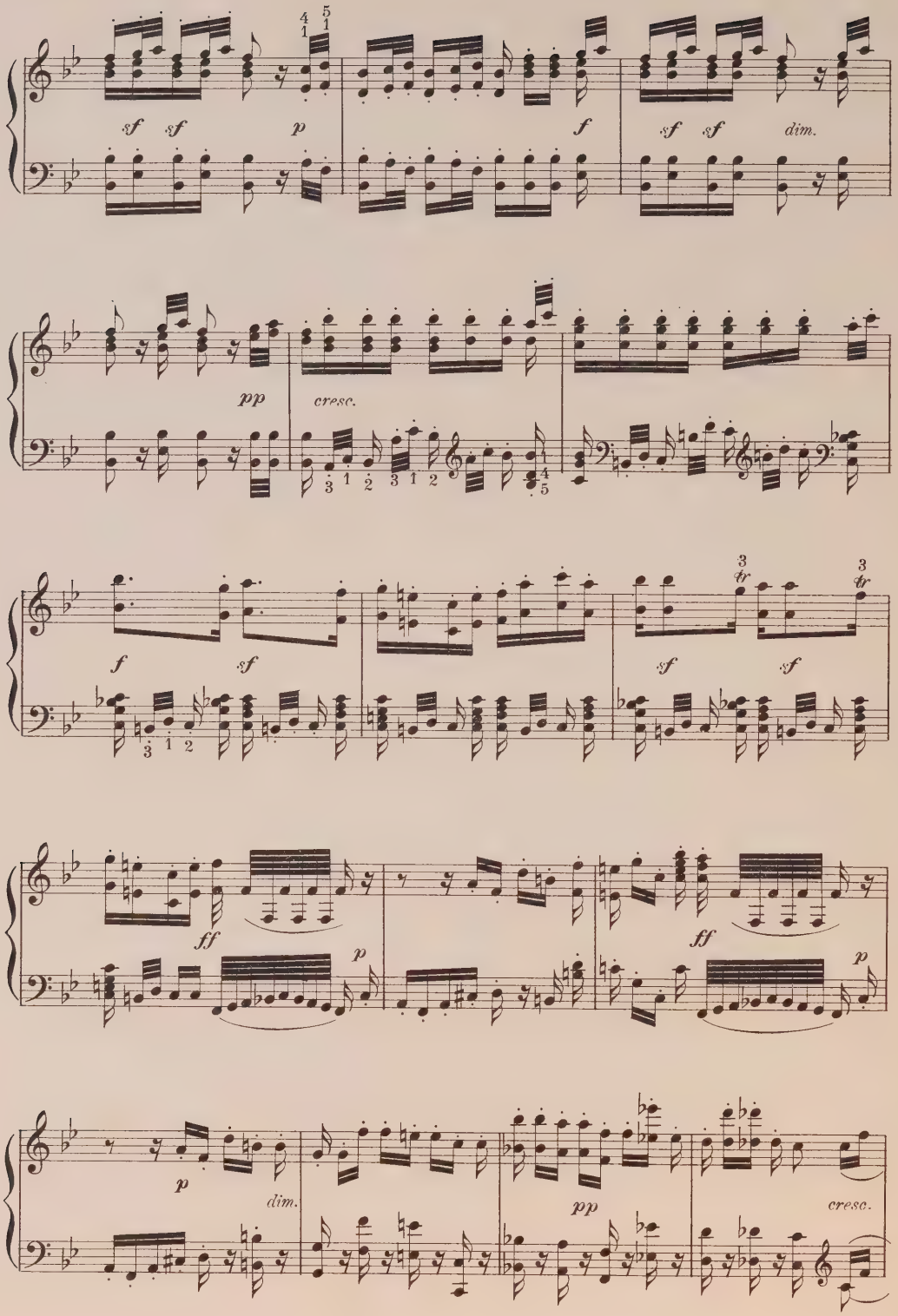
Allegretto scherzando

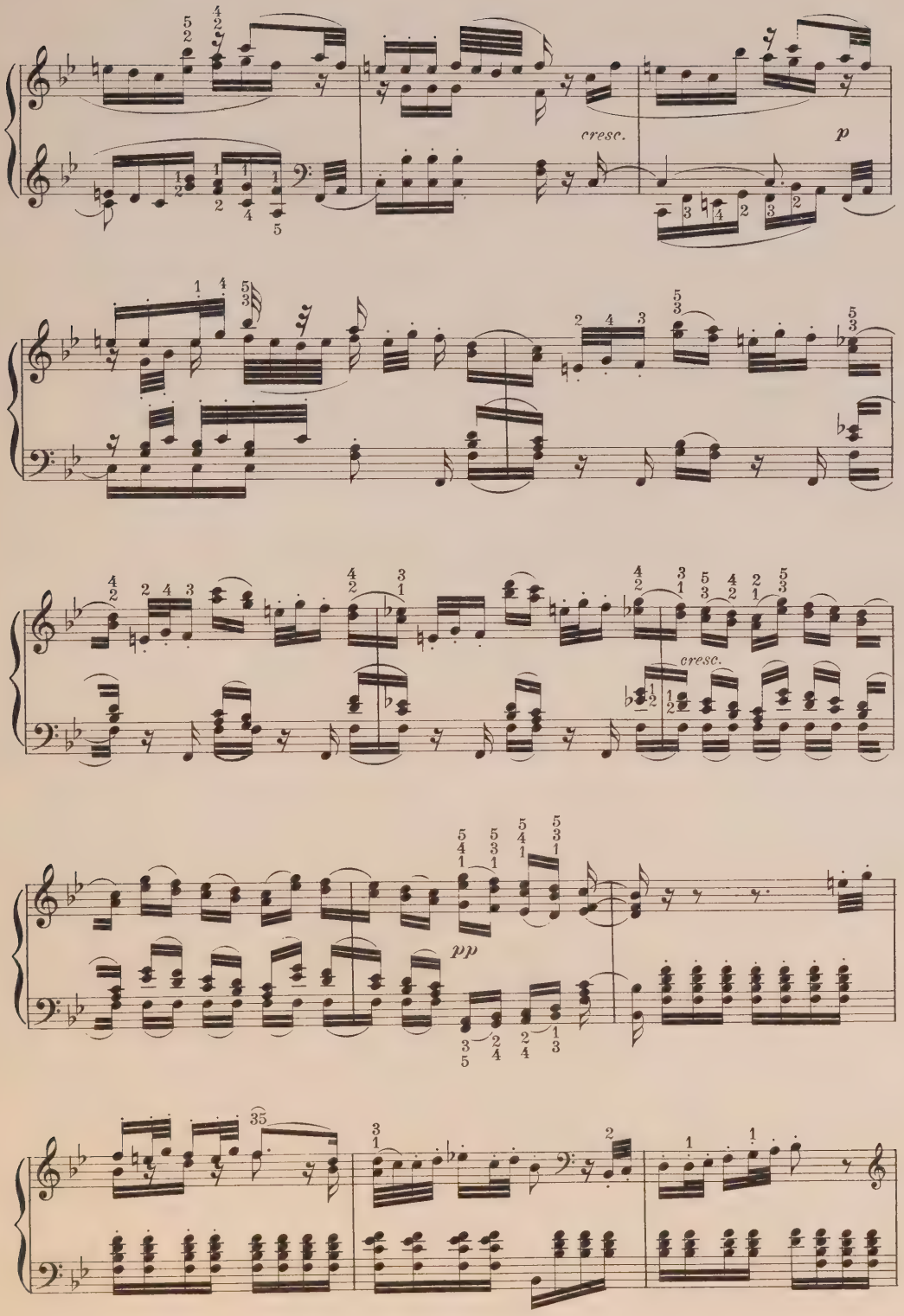
from the

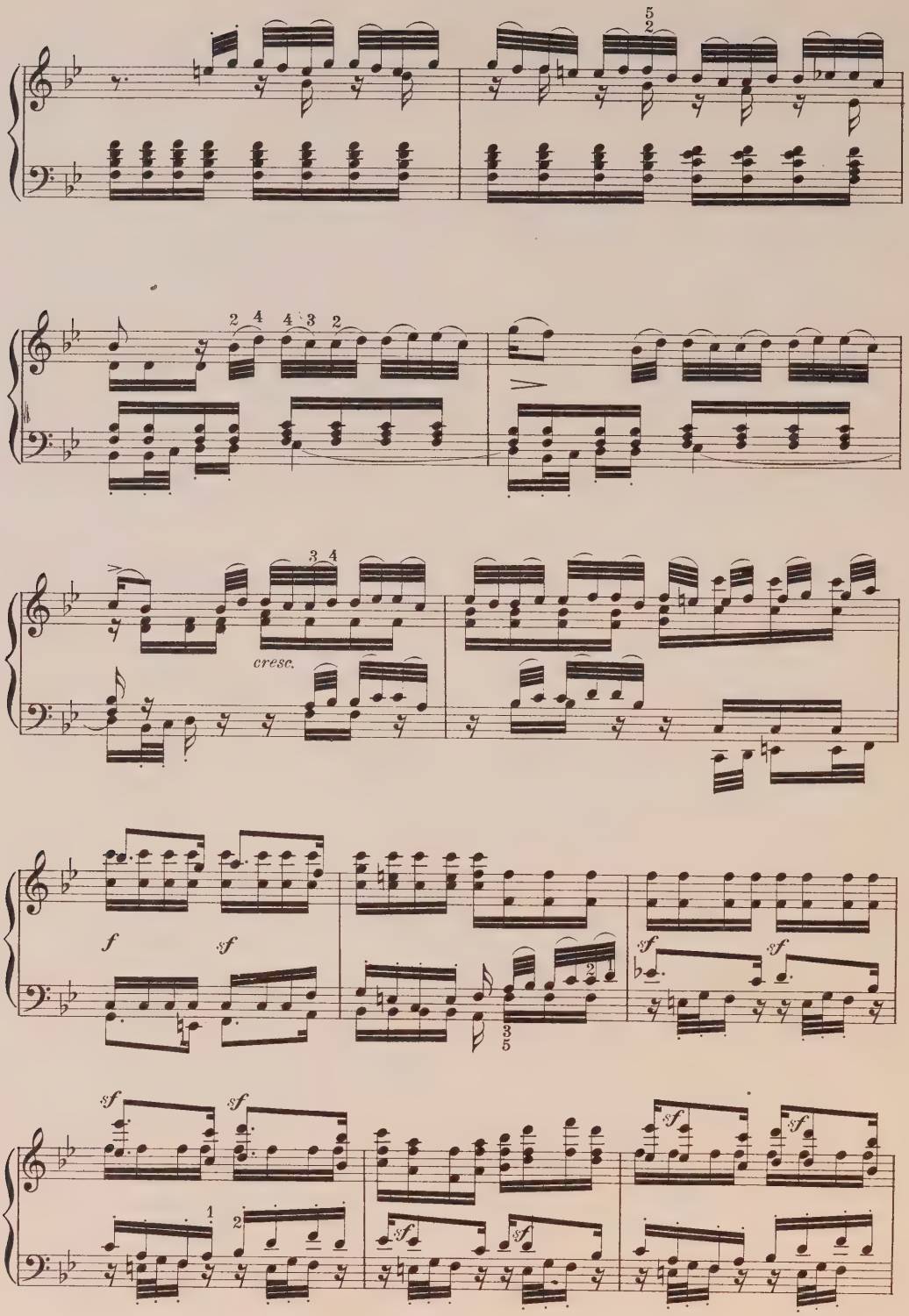
SYMPHONY Nº 8 in F MAJOR.

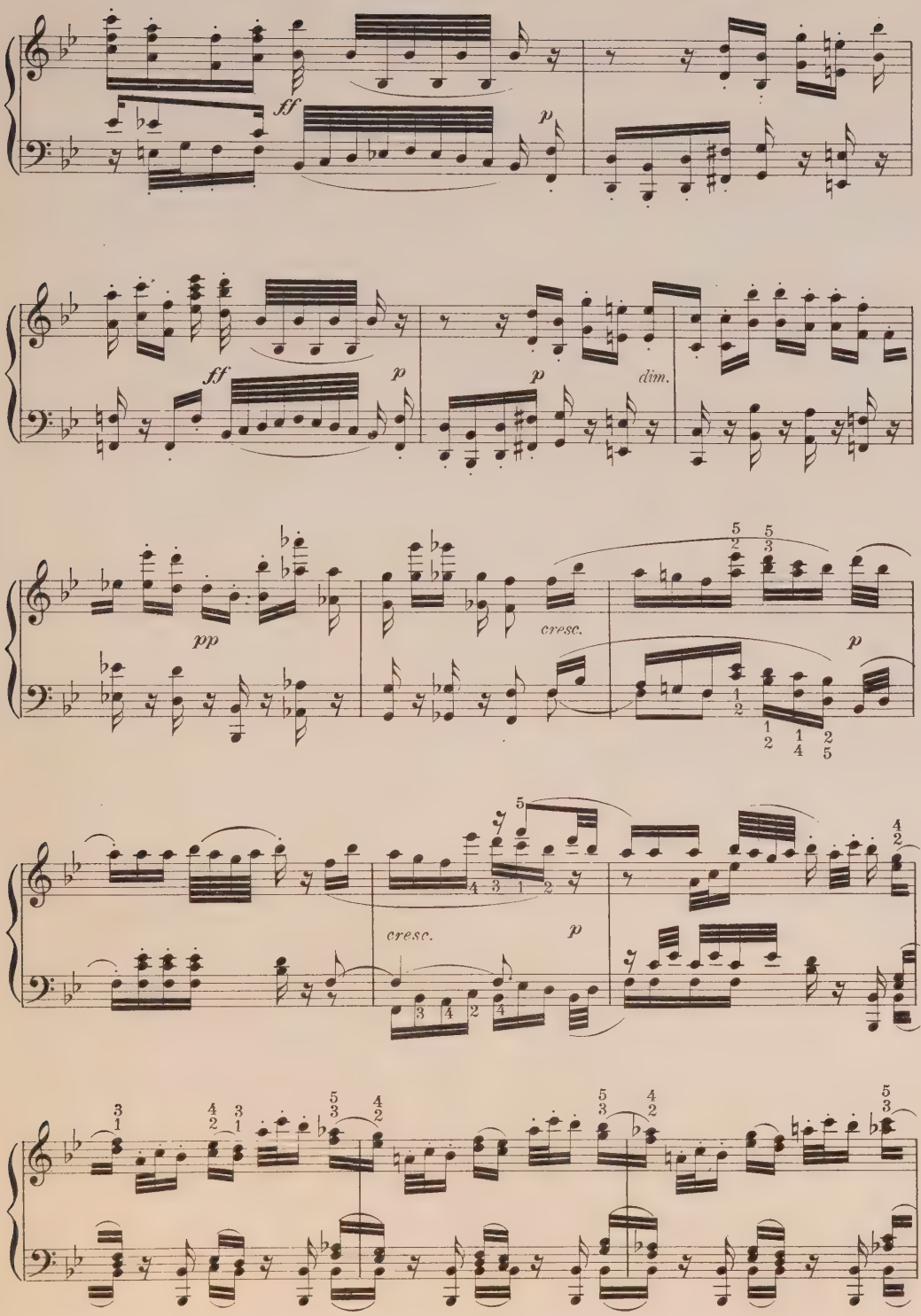
L. v. BEETHOVEN, Op. 93

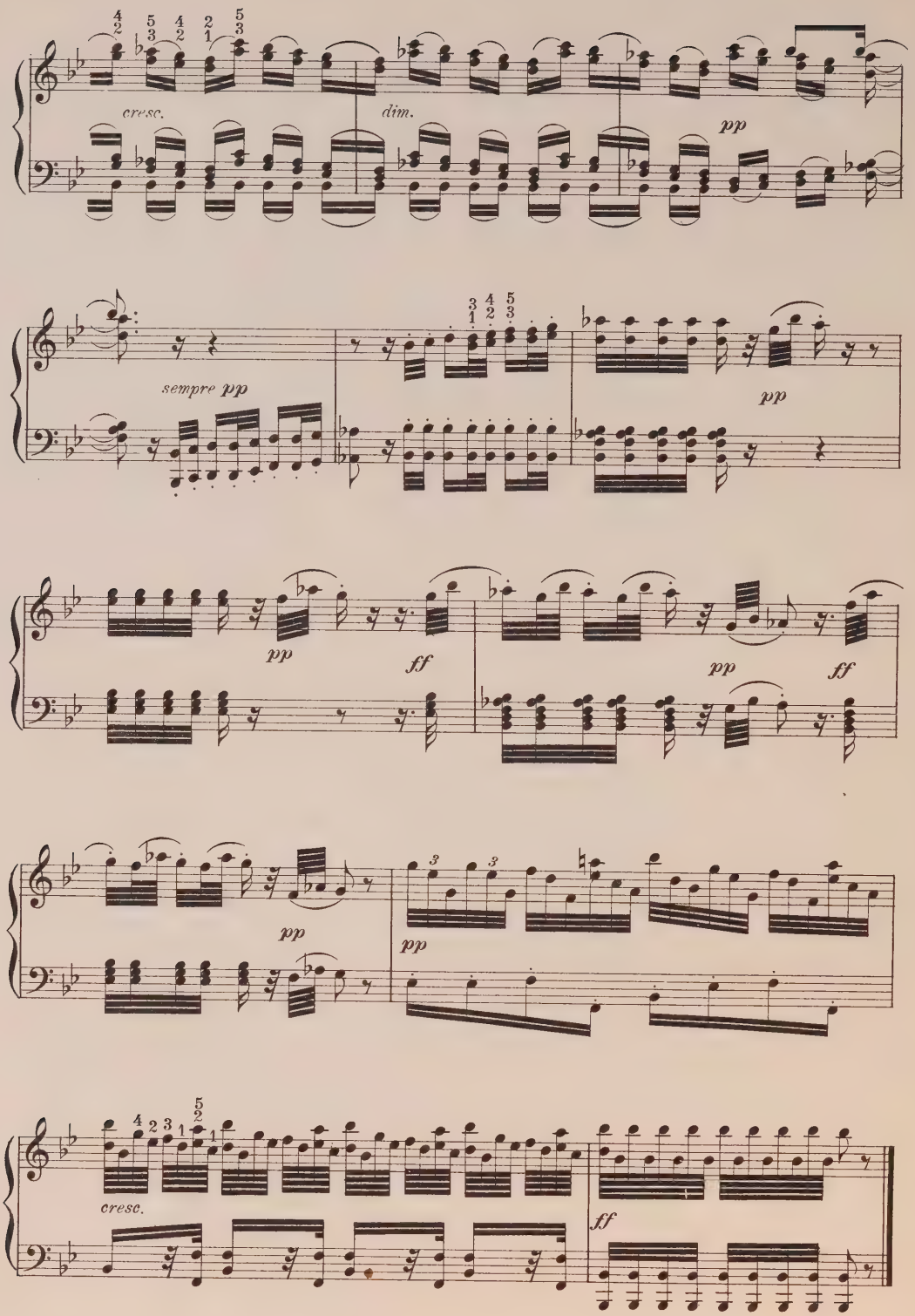



sf sf p
f
sf sf dim.
pp
cresc.
f sf
sf sf
ff p
ff p
p dim.
pp
cresc.


cresc.
p
cresc.
pp


cresc.
f
sf

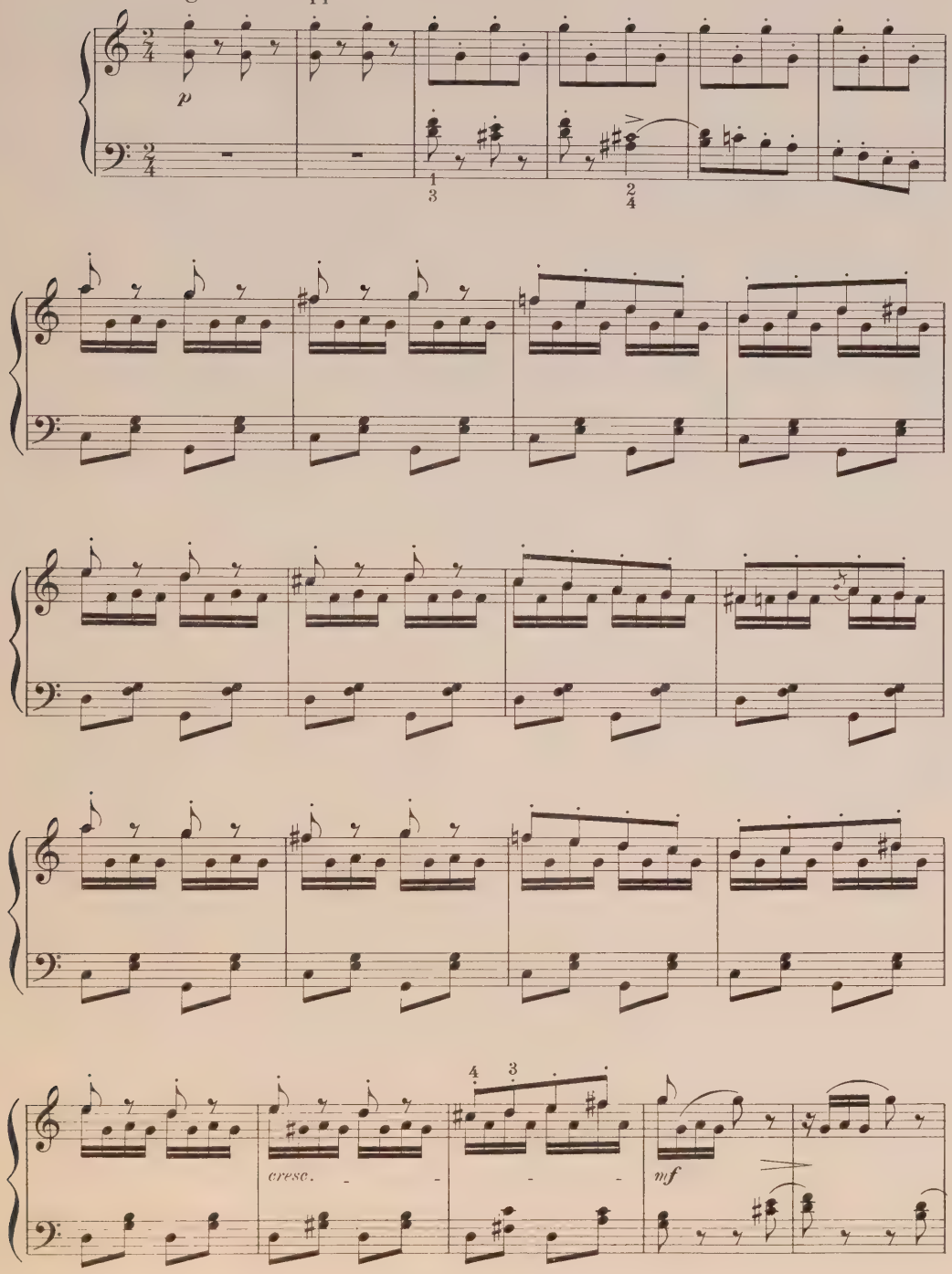

ff
p
ff
p
p
dim.
pp
cresc.
p
cresc.
p

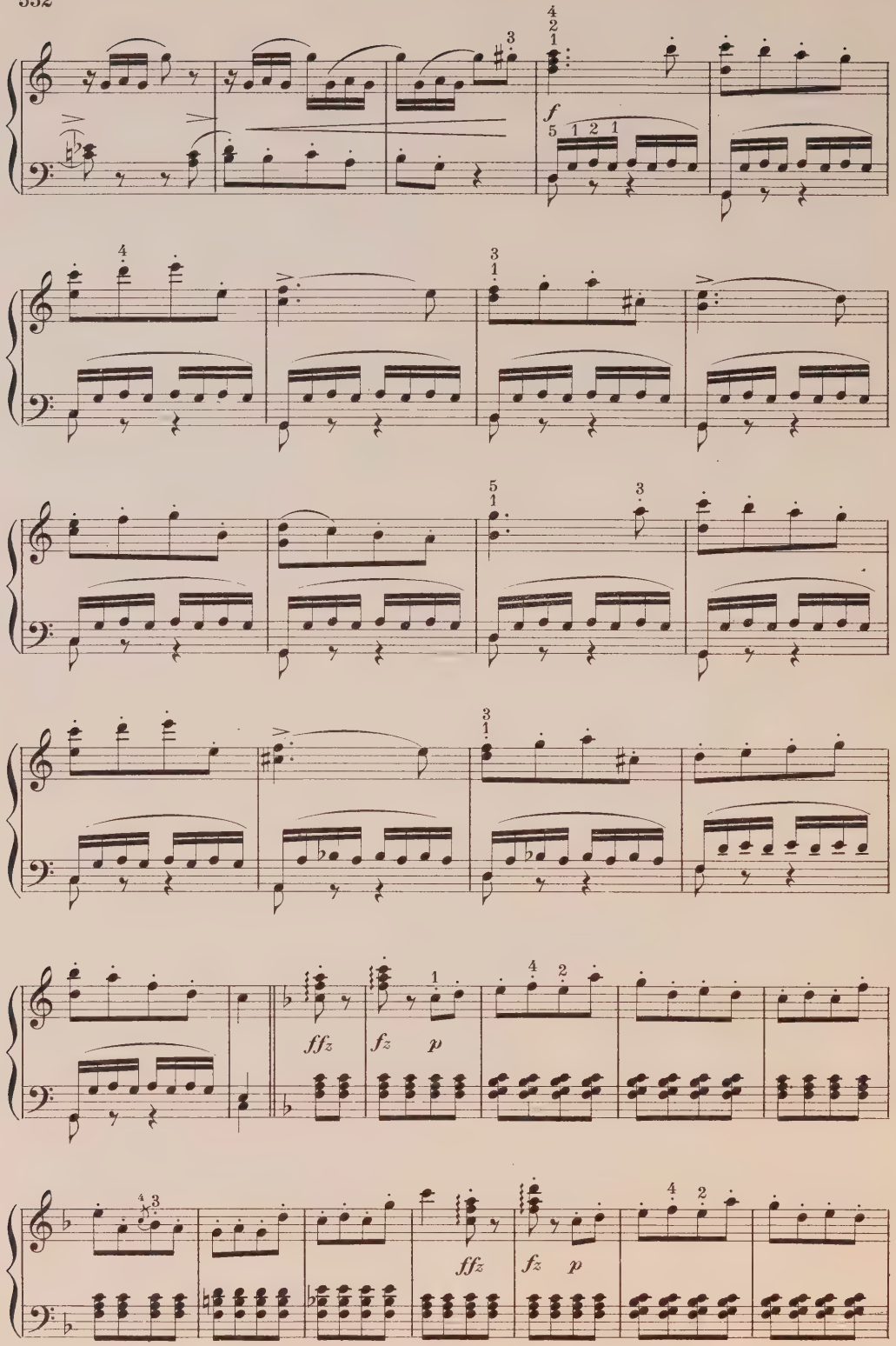

cresc.
dim.
pp
sempre pp
pp
pp
ff
pp
ff
pp
pp
cresc.
ff

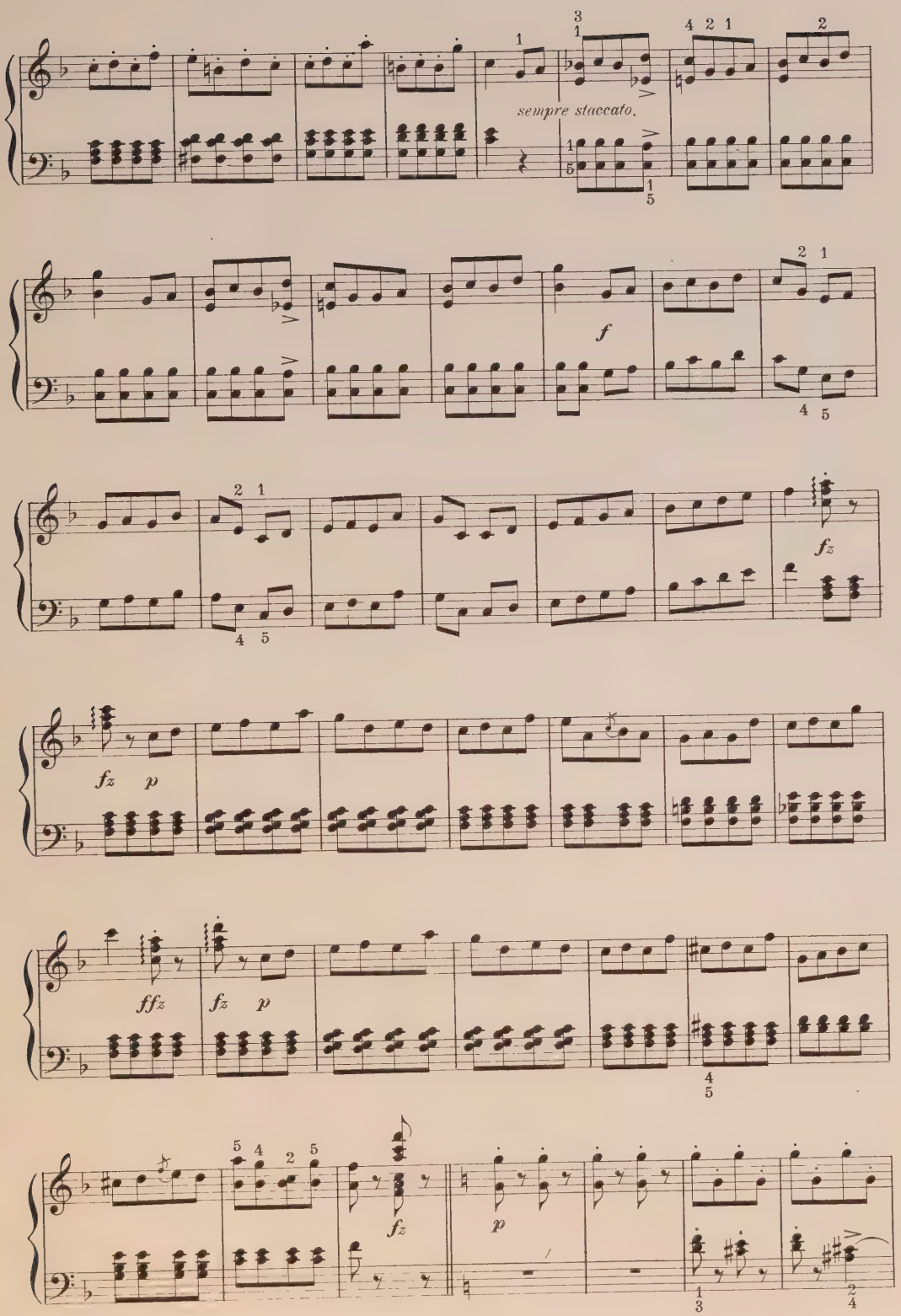
A Sleigh Ride.

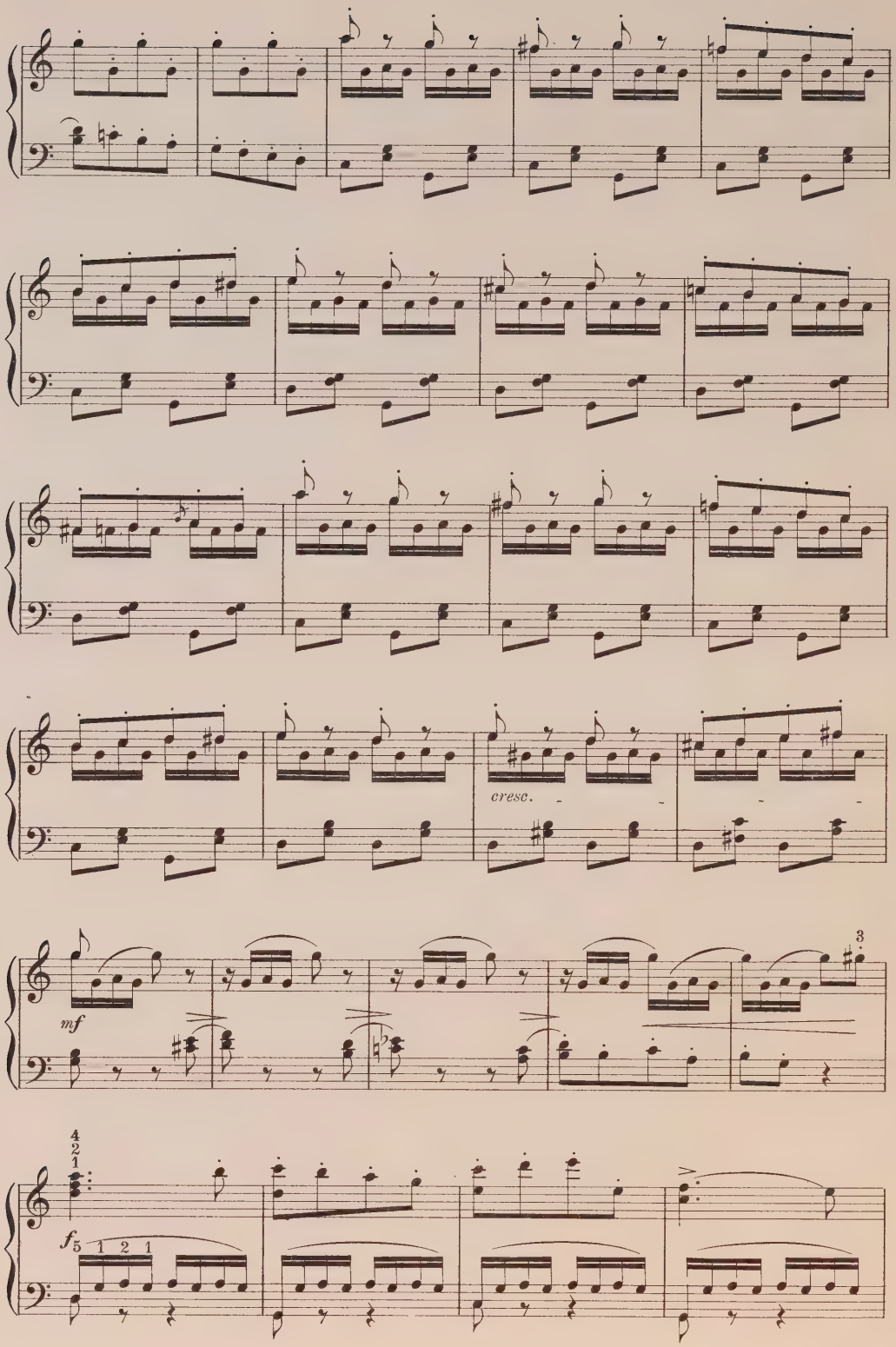
RICHARD KLEINMICHEL.
Op. 44. № 9.

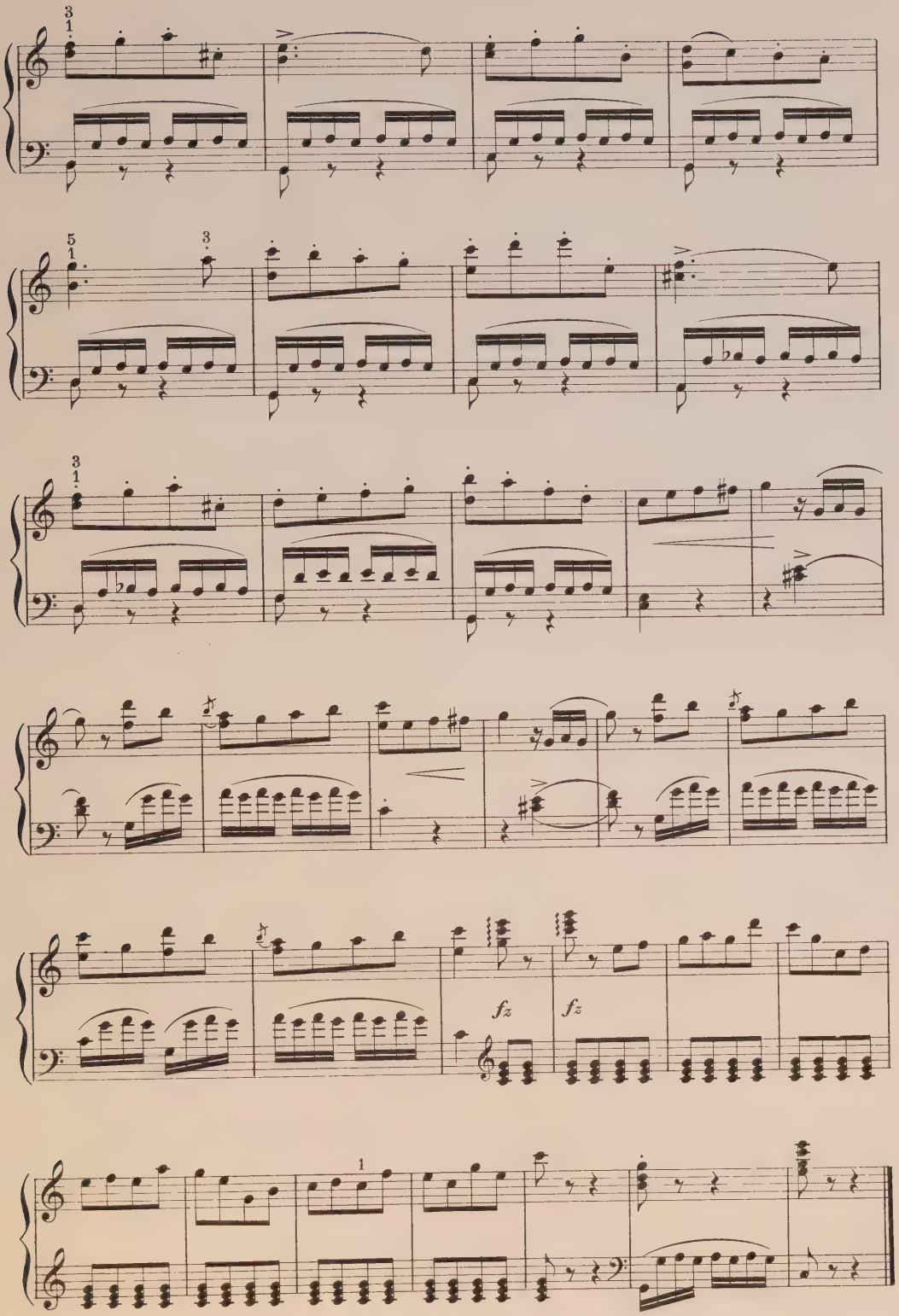
Allegro non troppo.




f
ffz
fz
p
ffz
fz
p

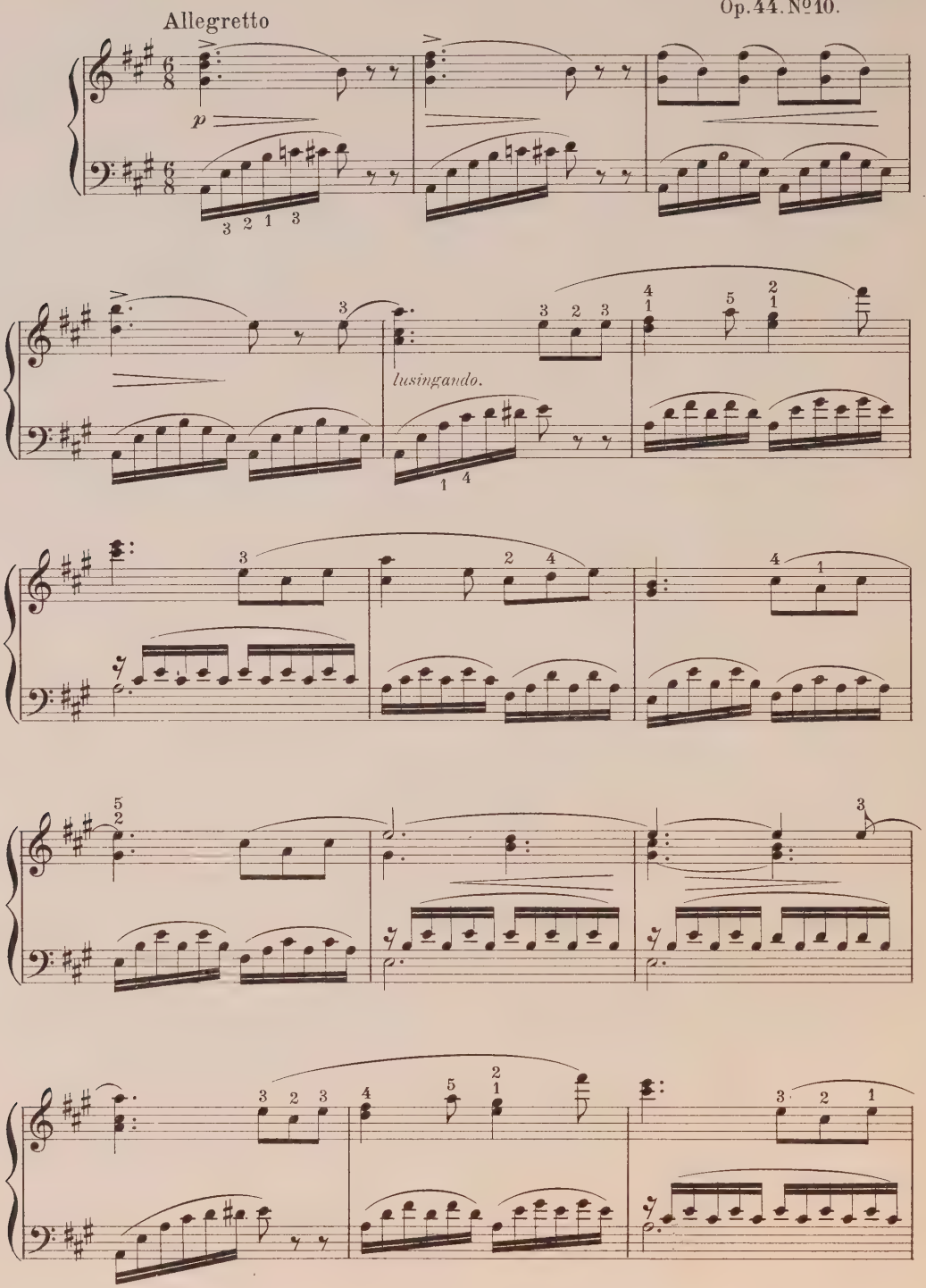

sempre staccato.
f
fz
fz p
ffz
fz p
fz
p

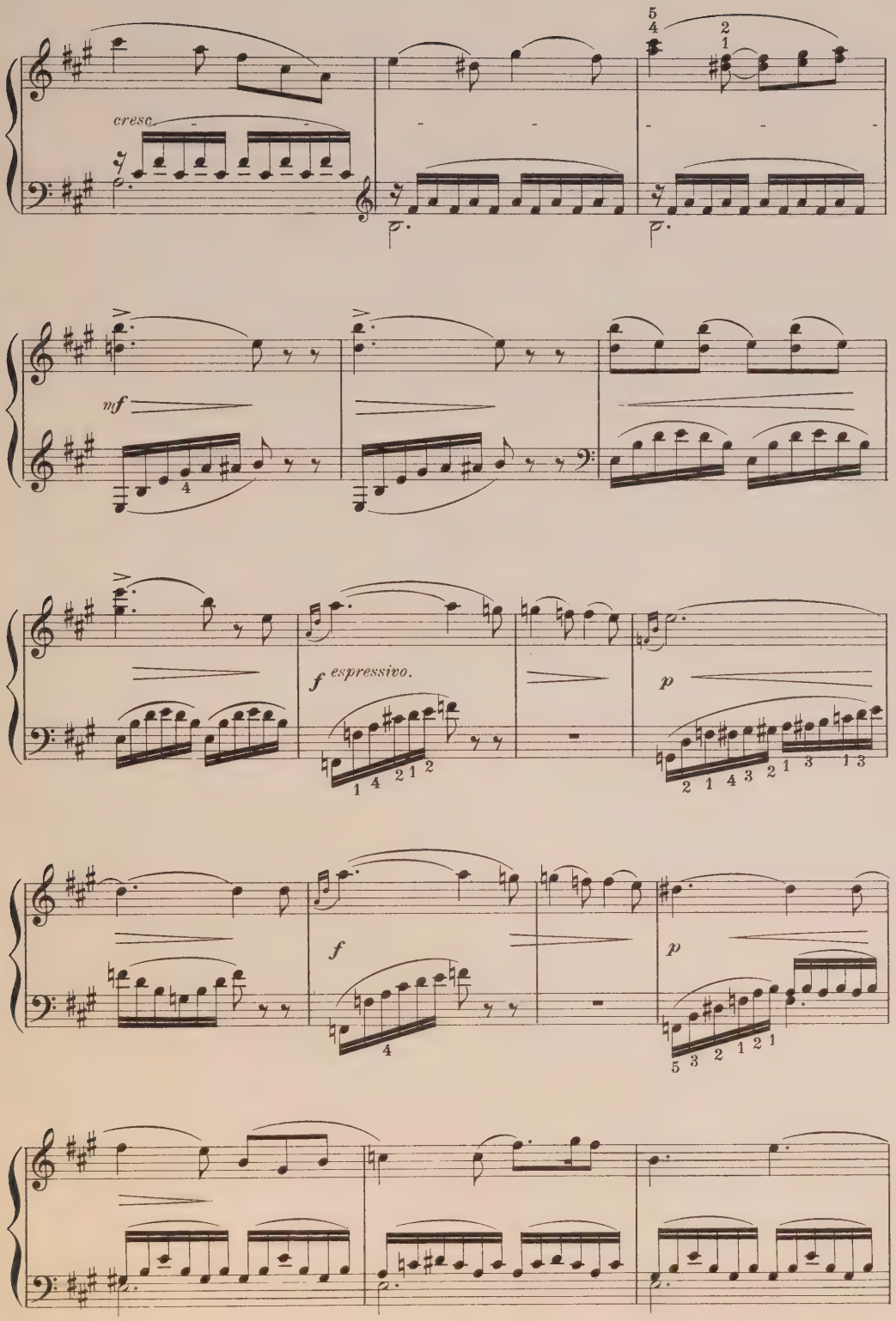

cresc.
mf
3
4
2
1
f
5
1 2 1

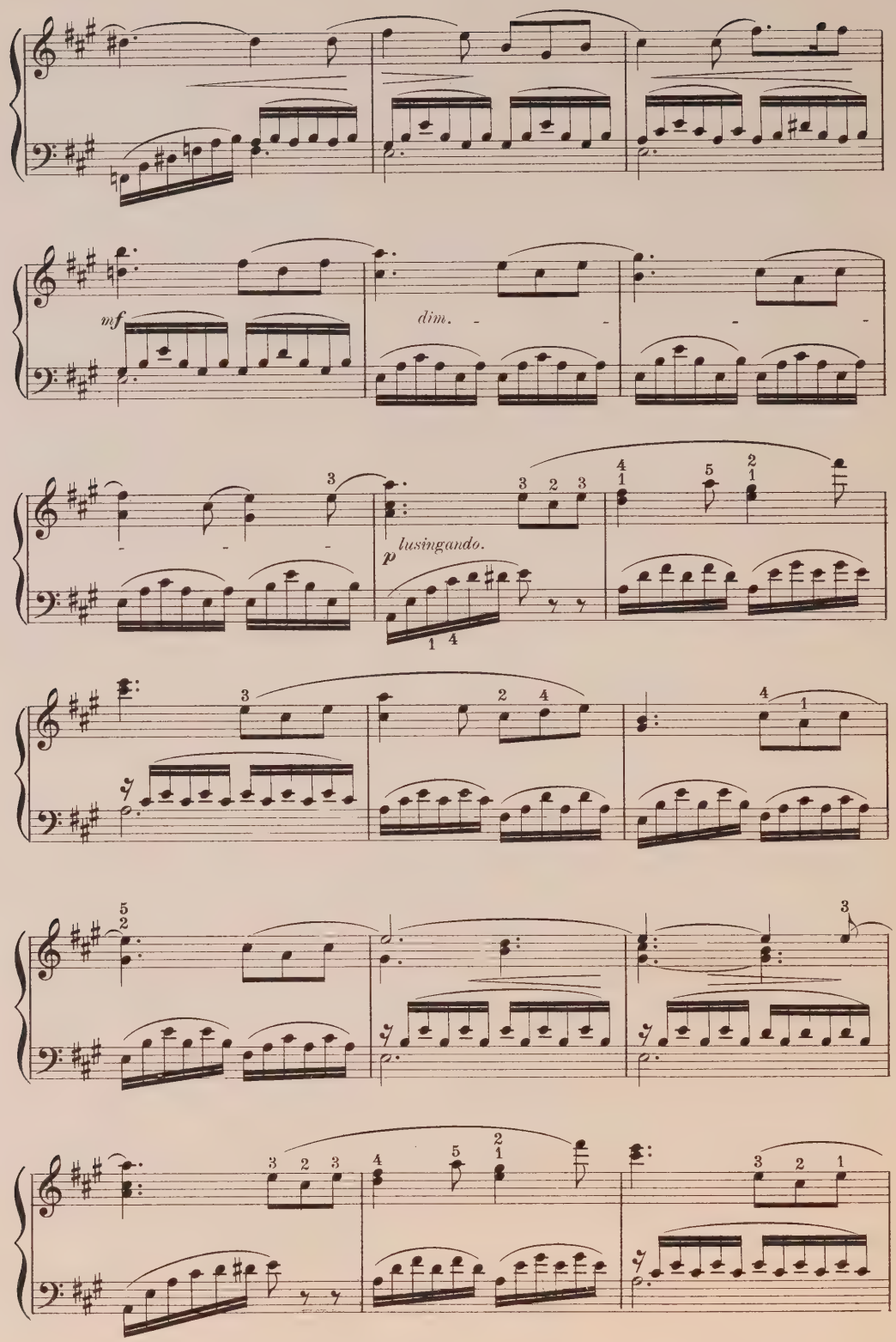

fz
fz
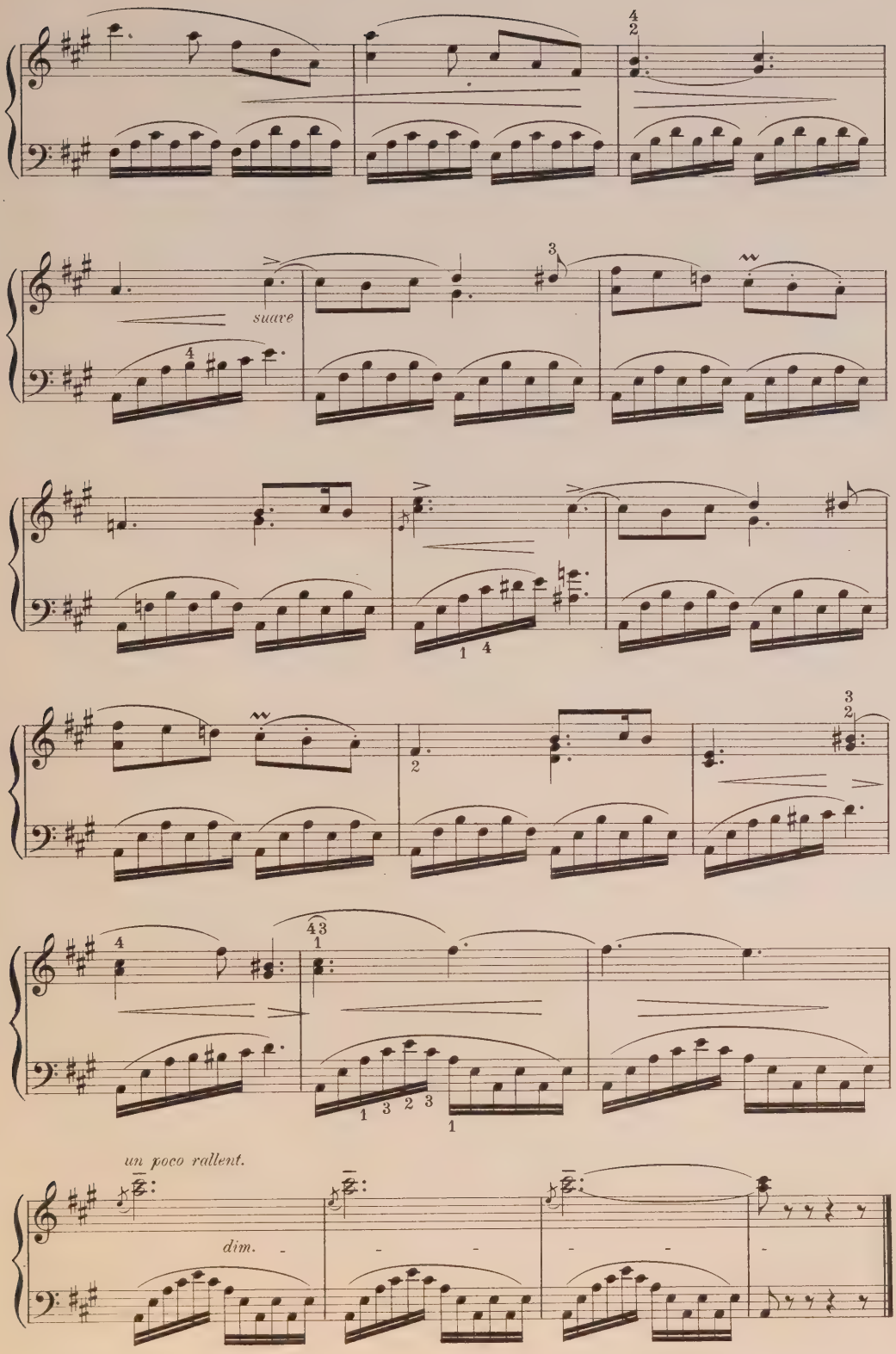
Song of the Water Nymphs.

RICHARD KLEINMICHEL,
Op. 44. No 10.



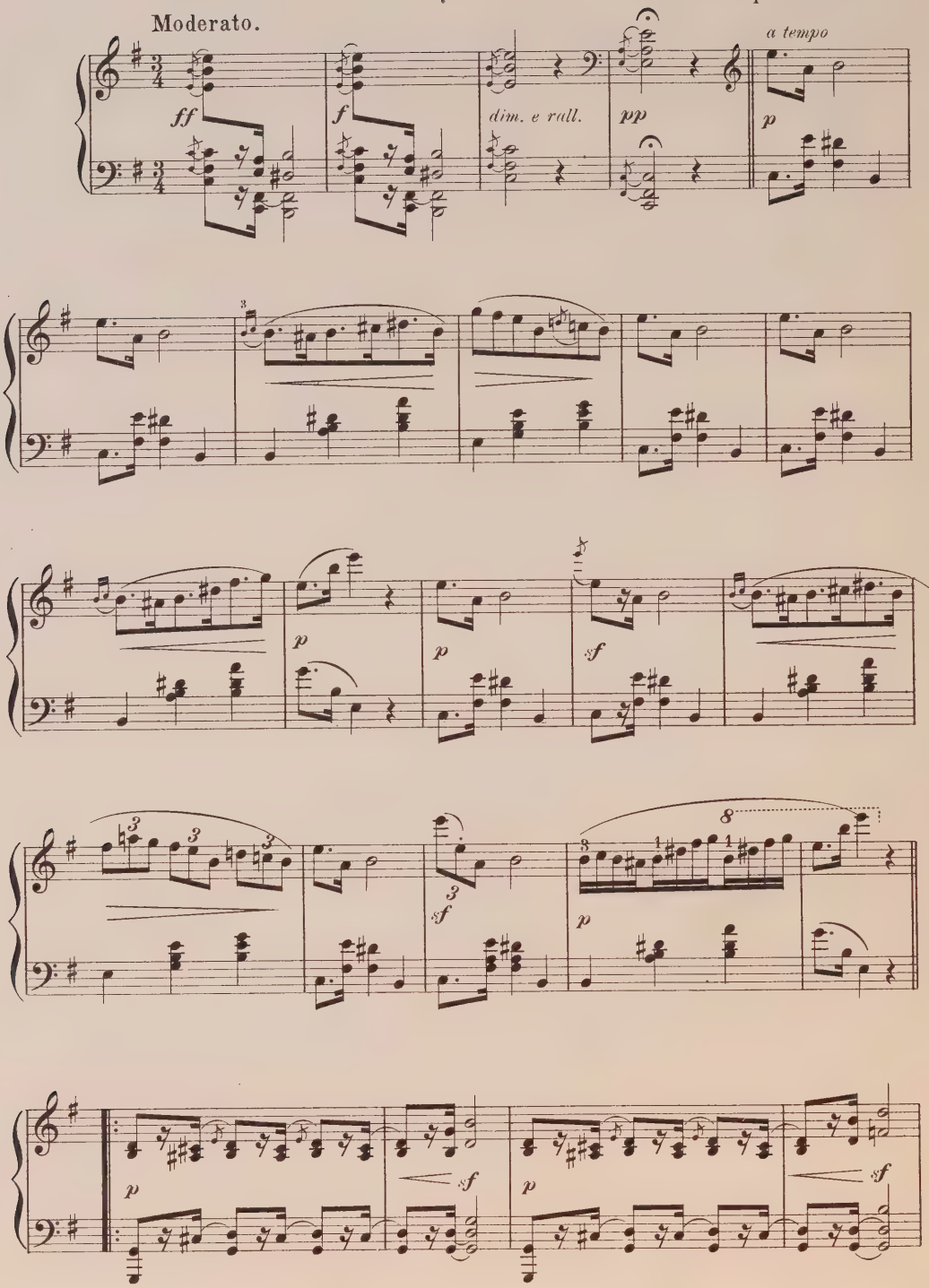

cresc.
mf
f espressivo.
p
f
p

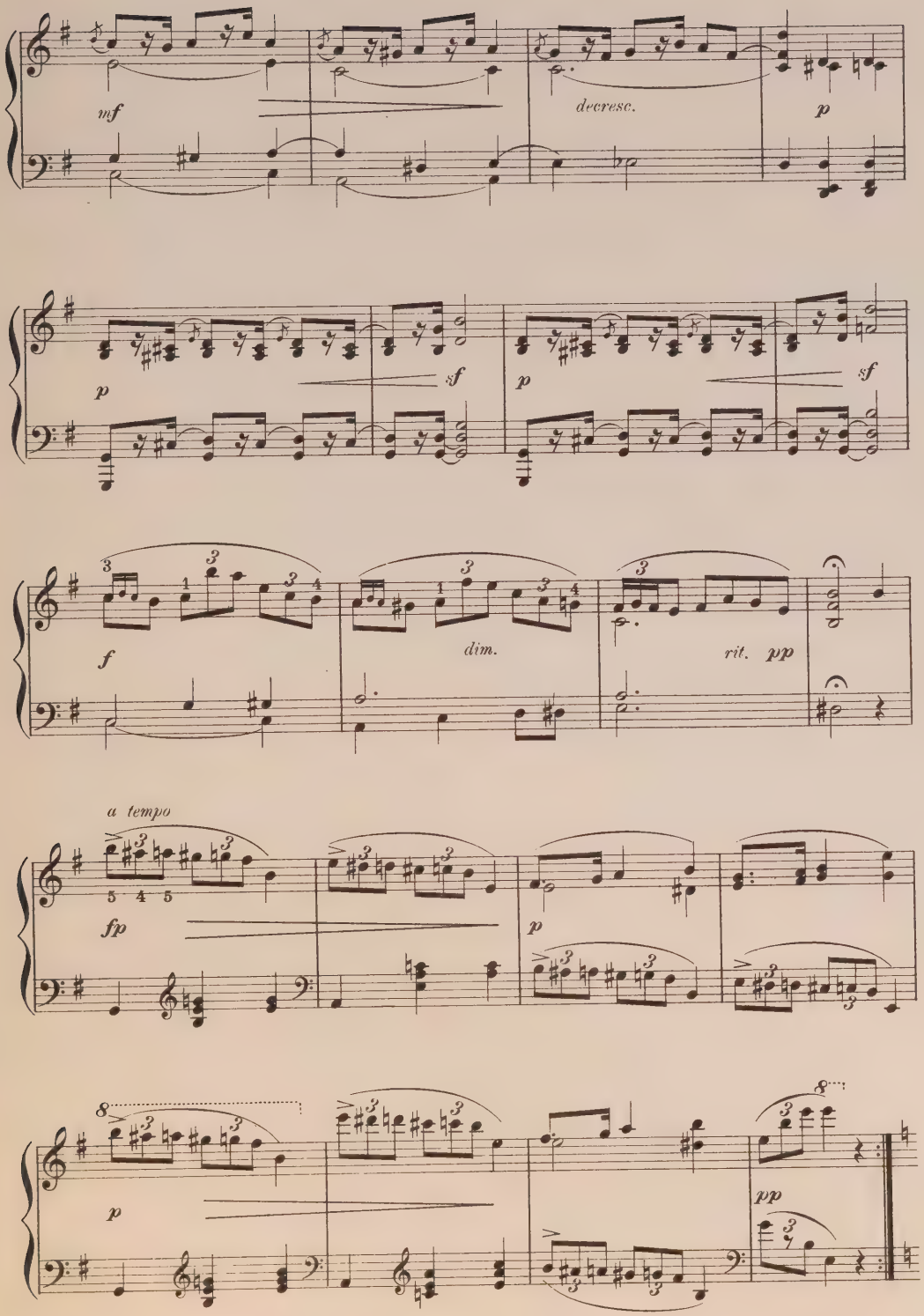

mf
dim.
p
lusingando.

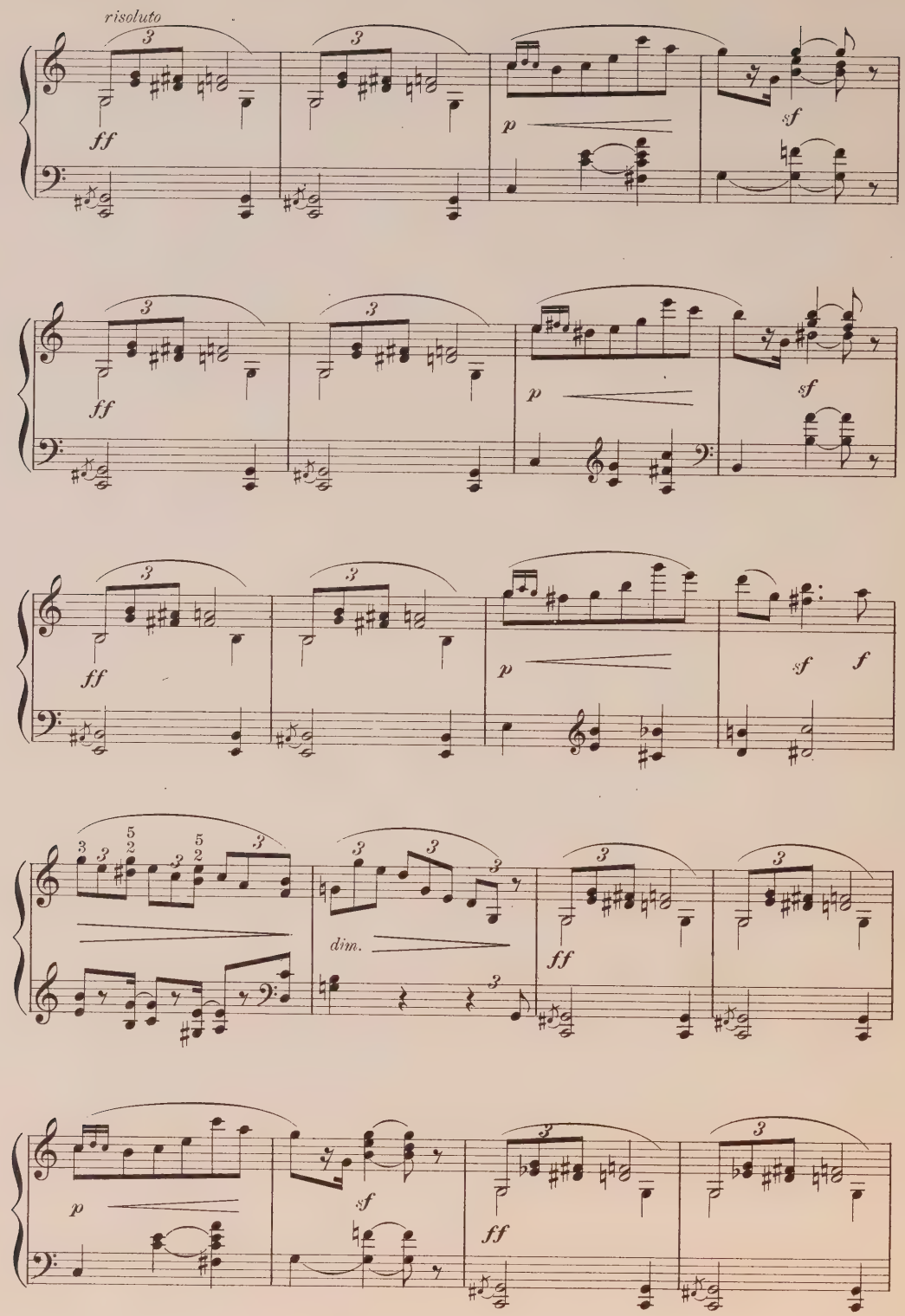

suave
un poco rallent.
dim.

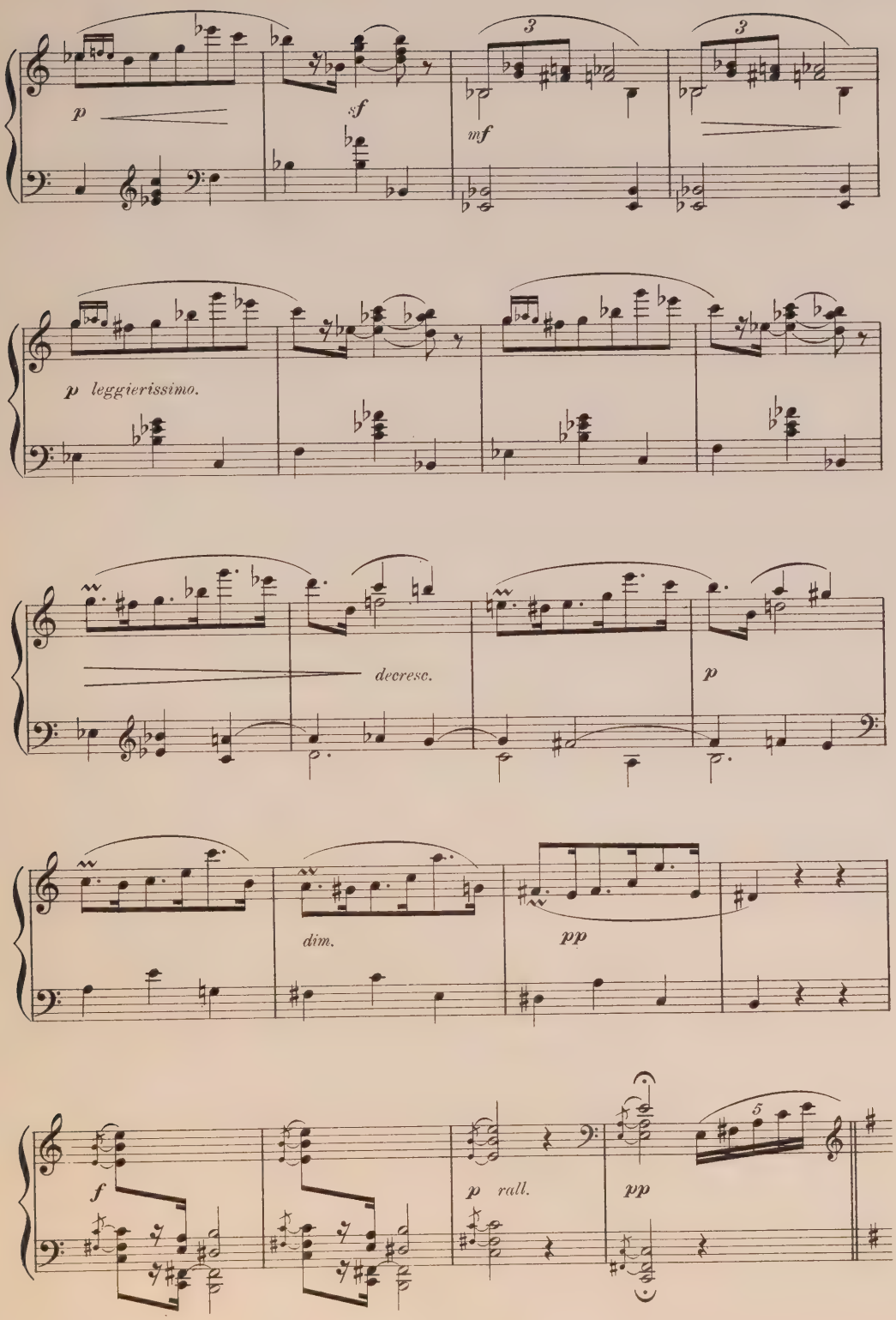
Mazurka.

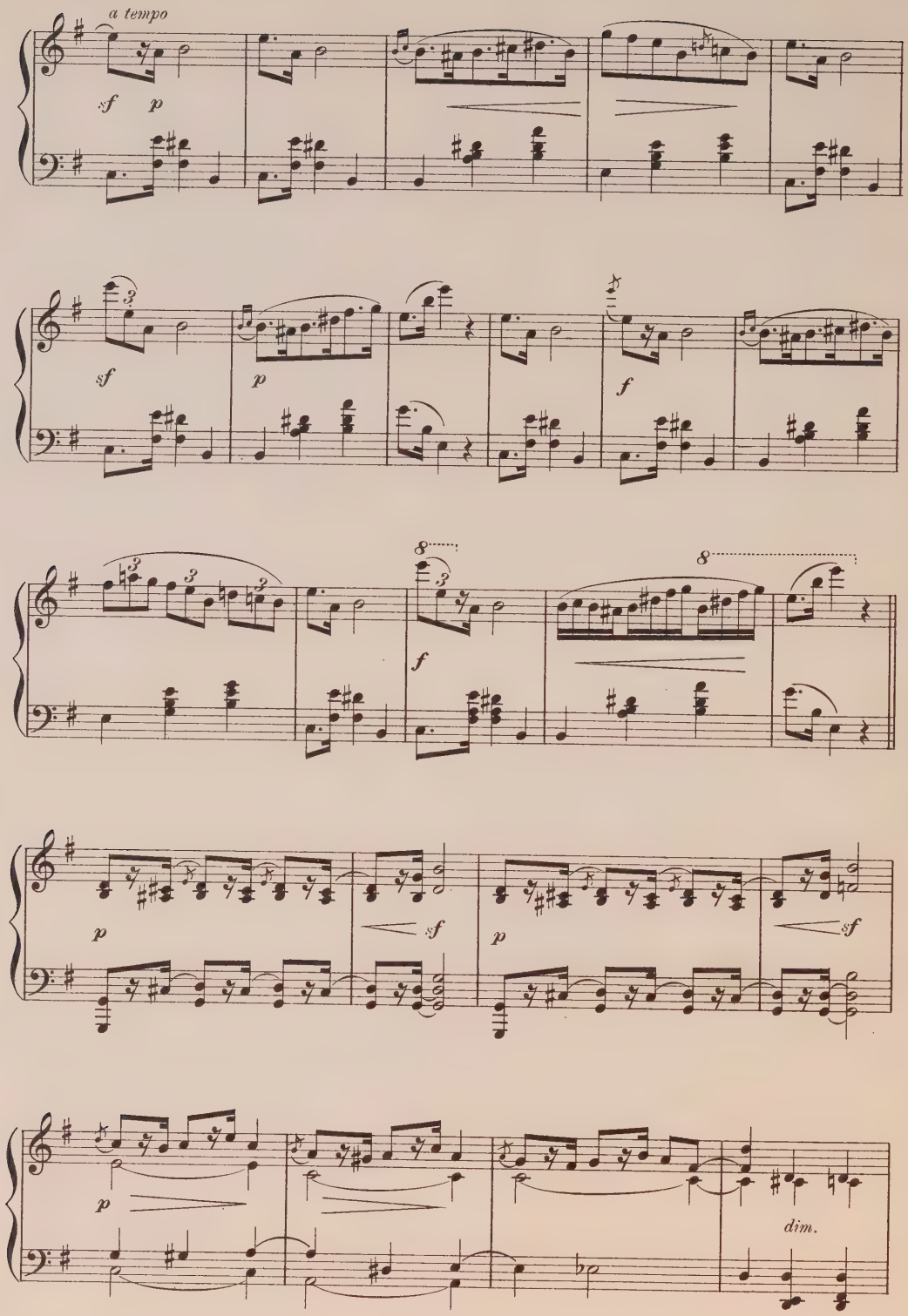
Th LESCHETIZKY,
Op. 24. No 1.

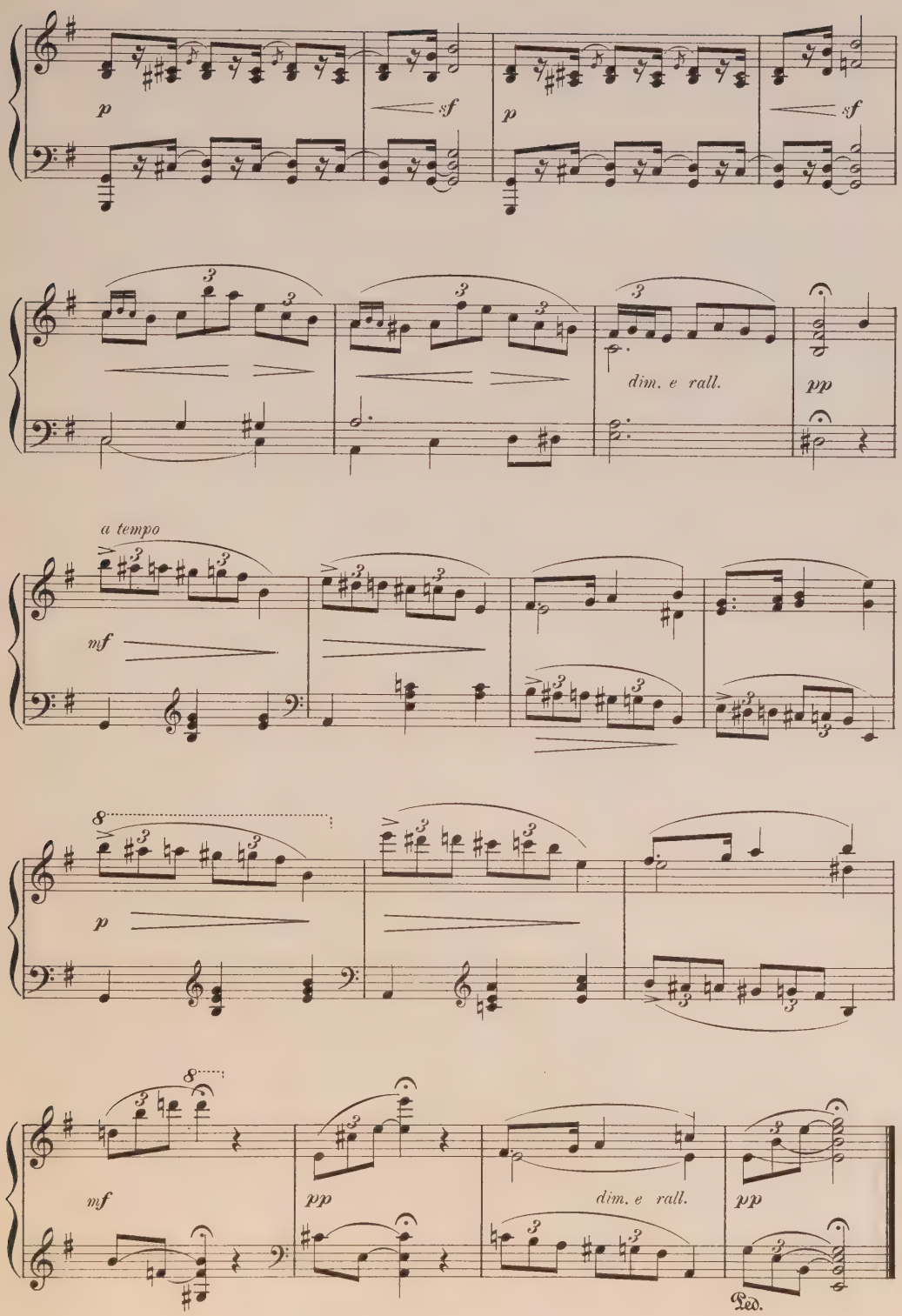



mf
decresc.
p
p
sf
p
sf
f
dim.
rit. pp
a tempo
fp
p
p
pp


risoluto
ff
p
sf
ff
p
sf
ff
p
sf
f
dim.
ff
p
sf
ff

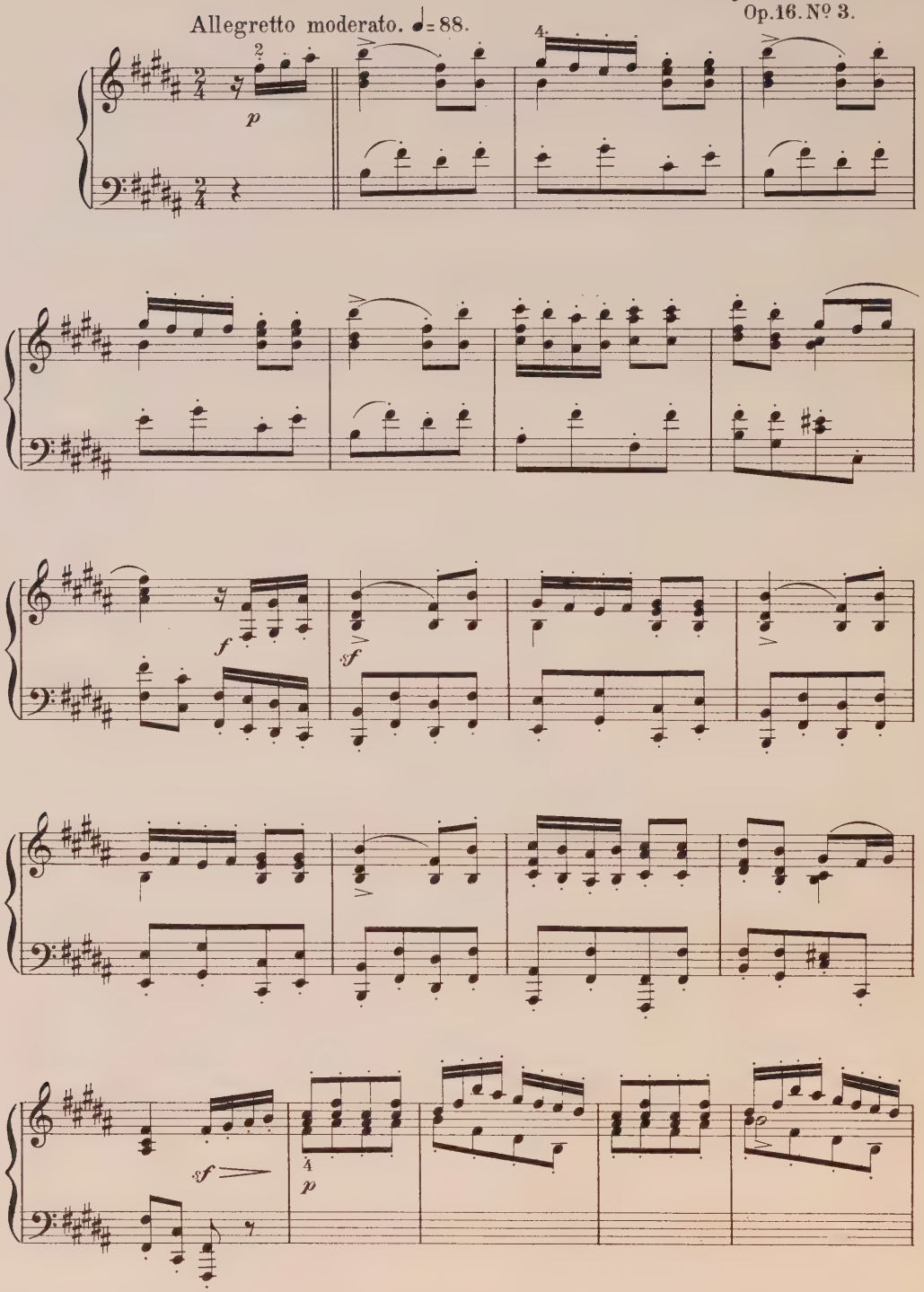

p
sf
mf
3
3
p leggierissimo.
decresc.
p
dim.
pp
f
p rall.
pp
5

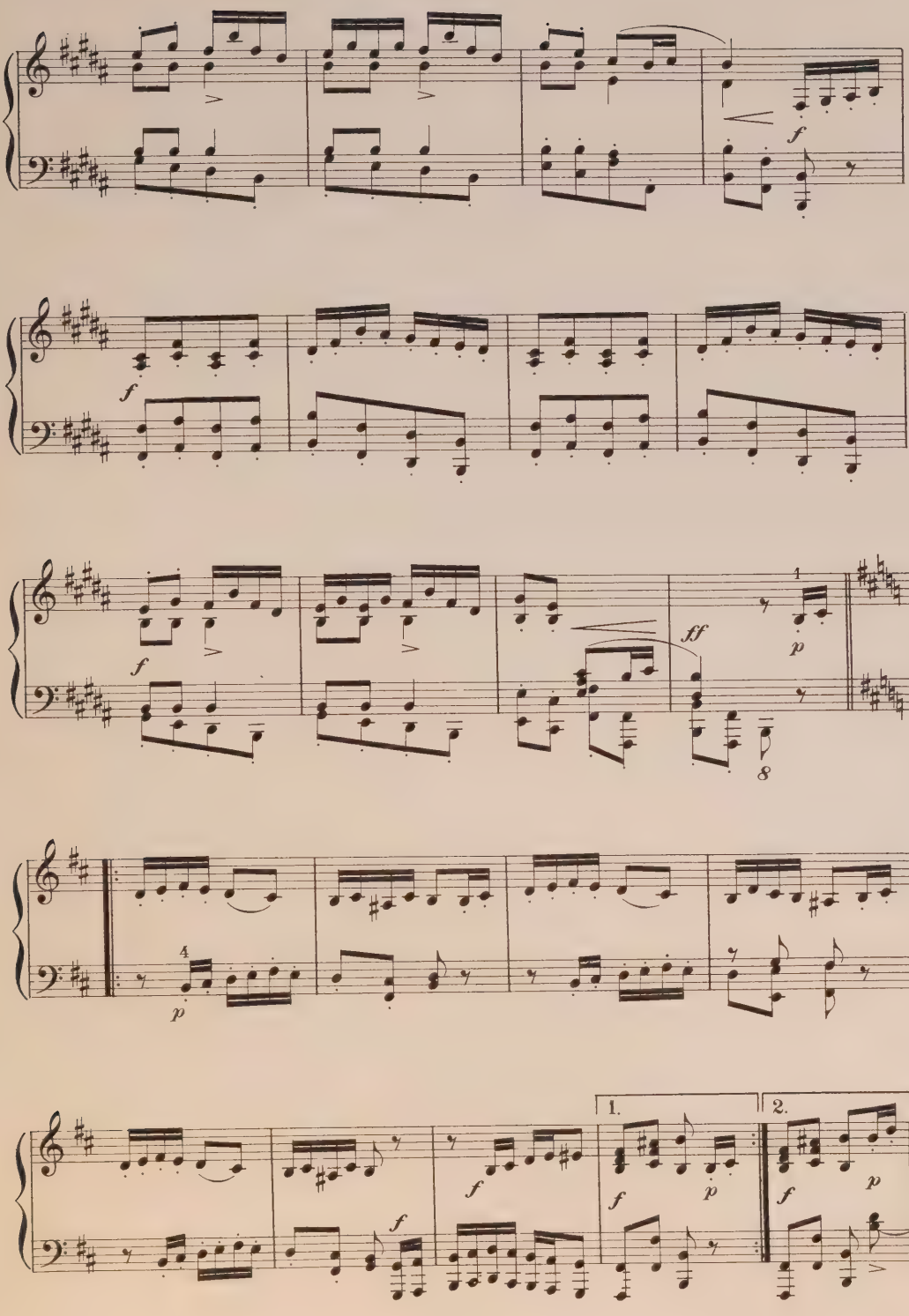

a tempo
sf
p
sf
p
f
8
f
8
p
sf
p
sf
p
dim.

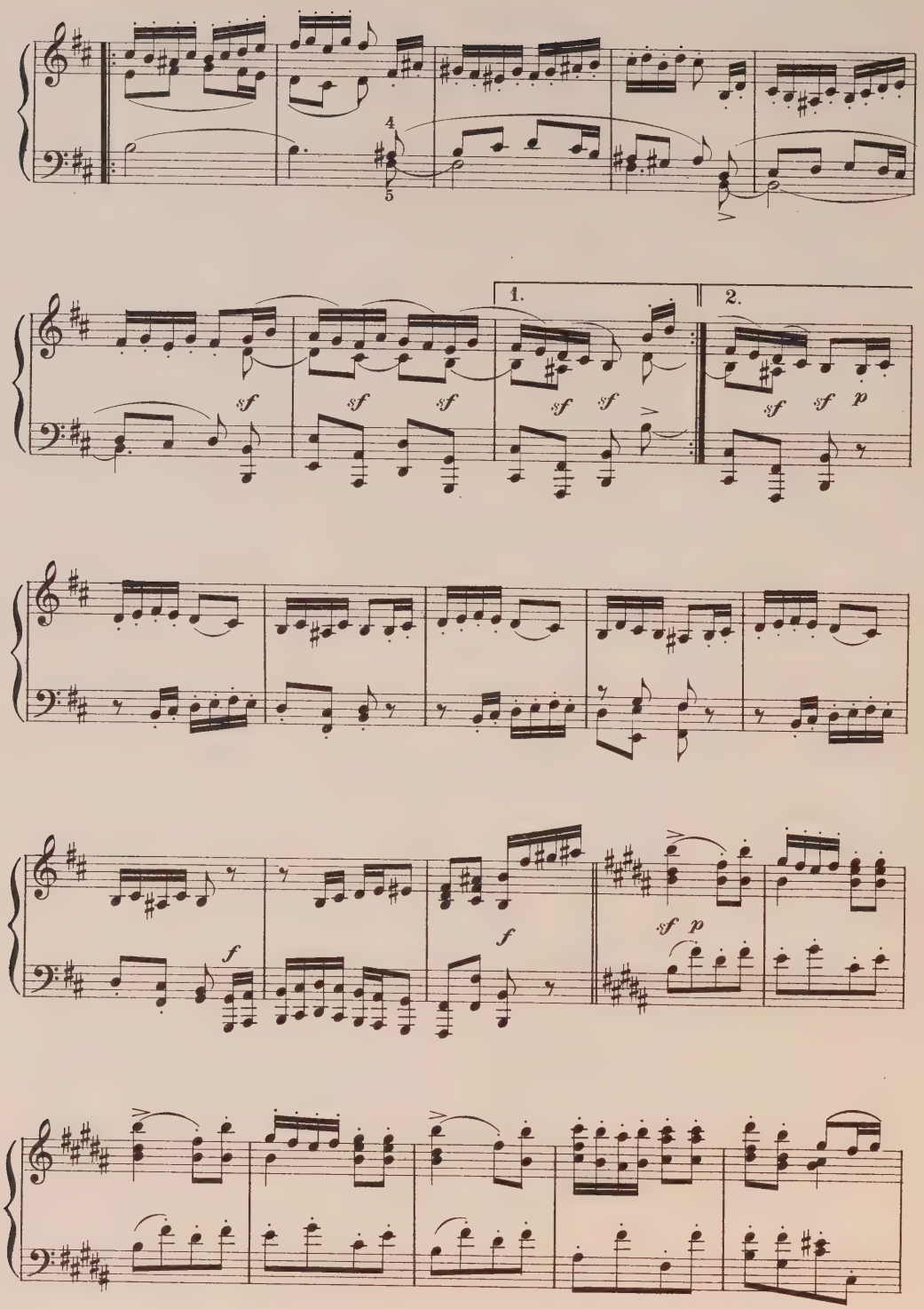

p
sf
p
sf
dim. e rall.
pp
a tempo
mf
p
8
mf
pp
dim. e rall.
pp
Ped.

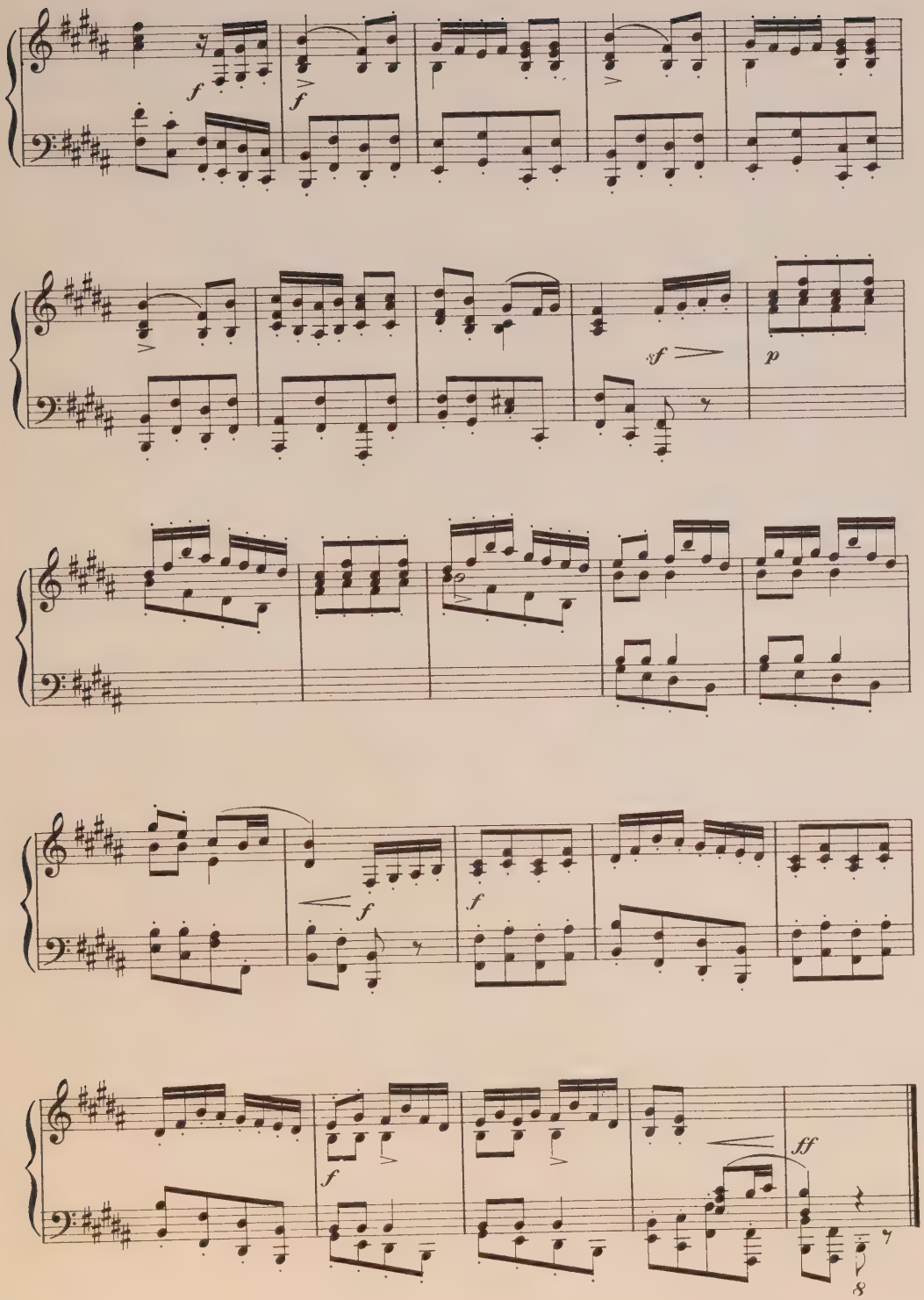
Gavotte.

BENJAMIN GODARD.
Op. 16. Nº 3.



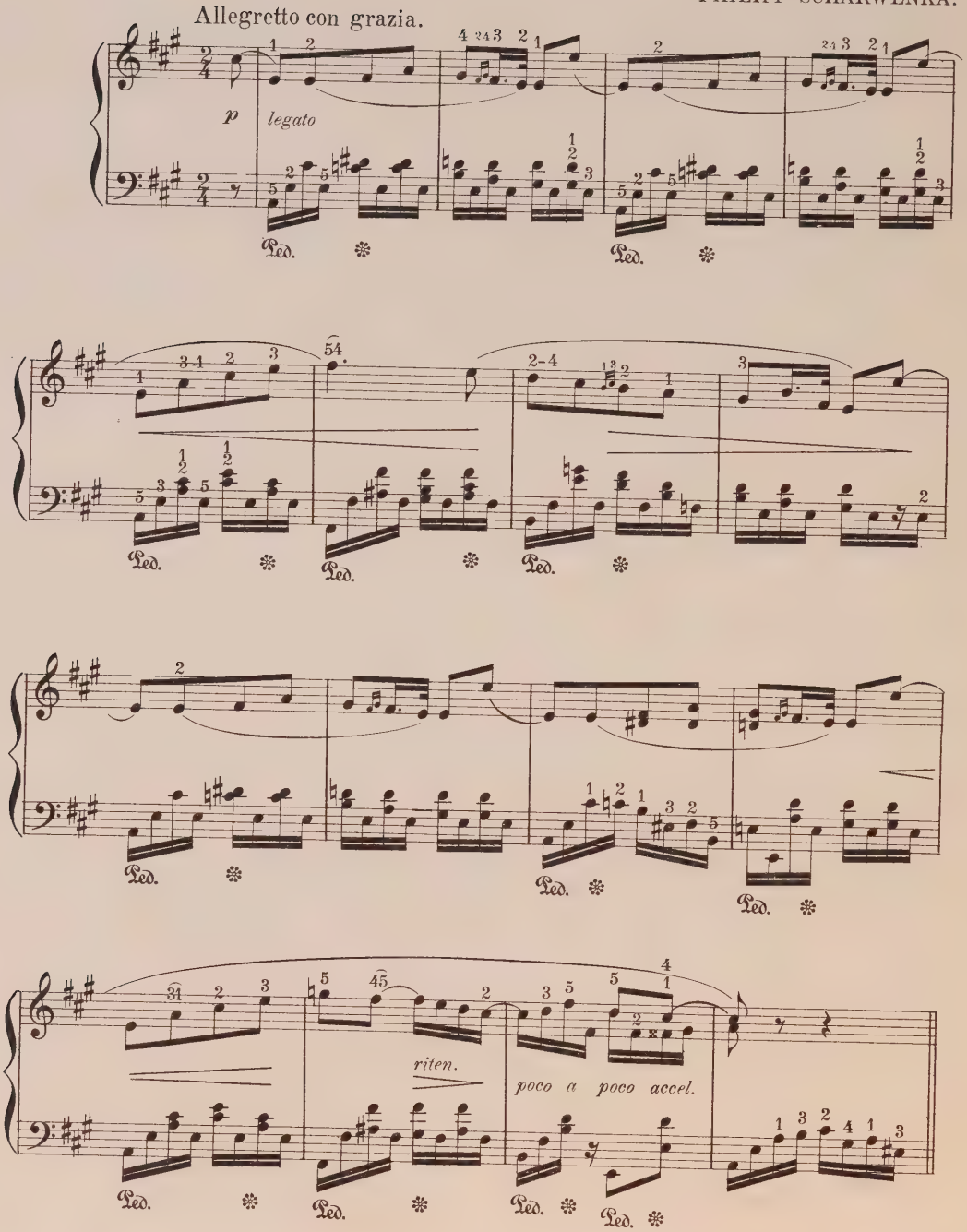

f
f
f
ff
p
8
4
p
1.
2.
f
p
f
f
p
f
p

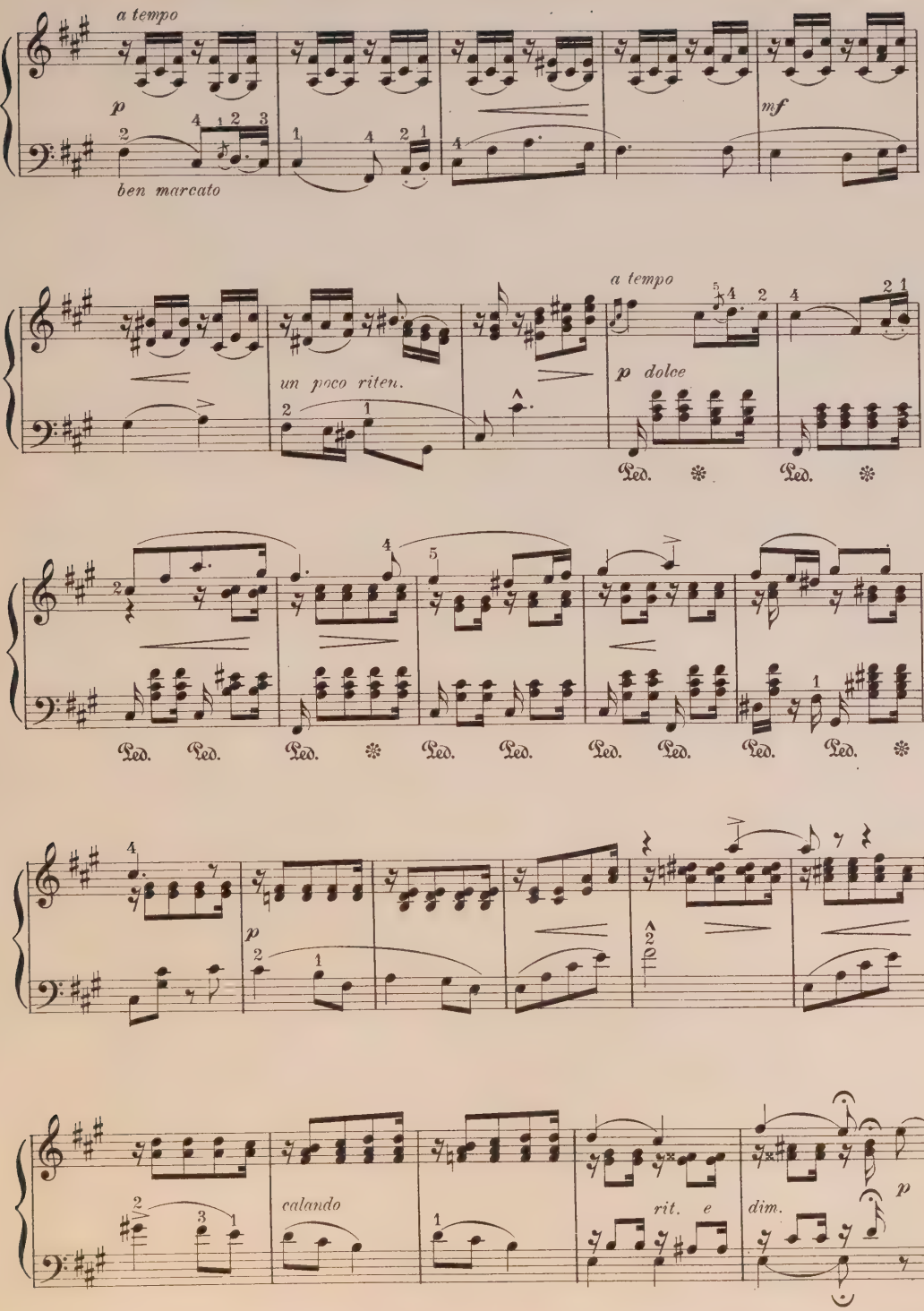

4
5
1.
2.
sf
sf
sf
sf
sf
sf
sf
p
f
f
sf
p

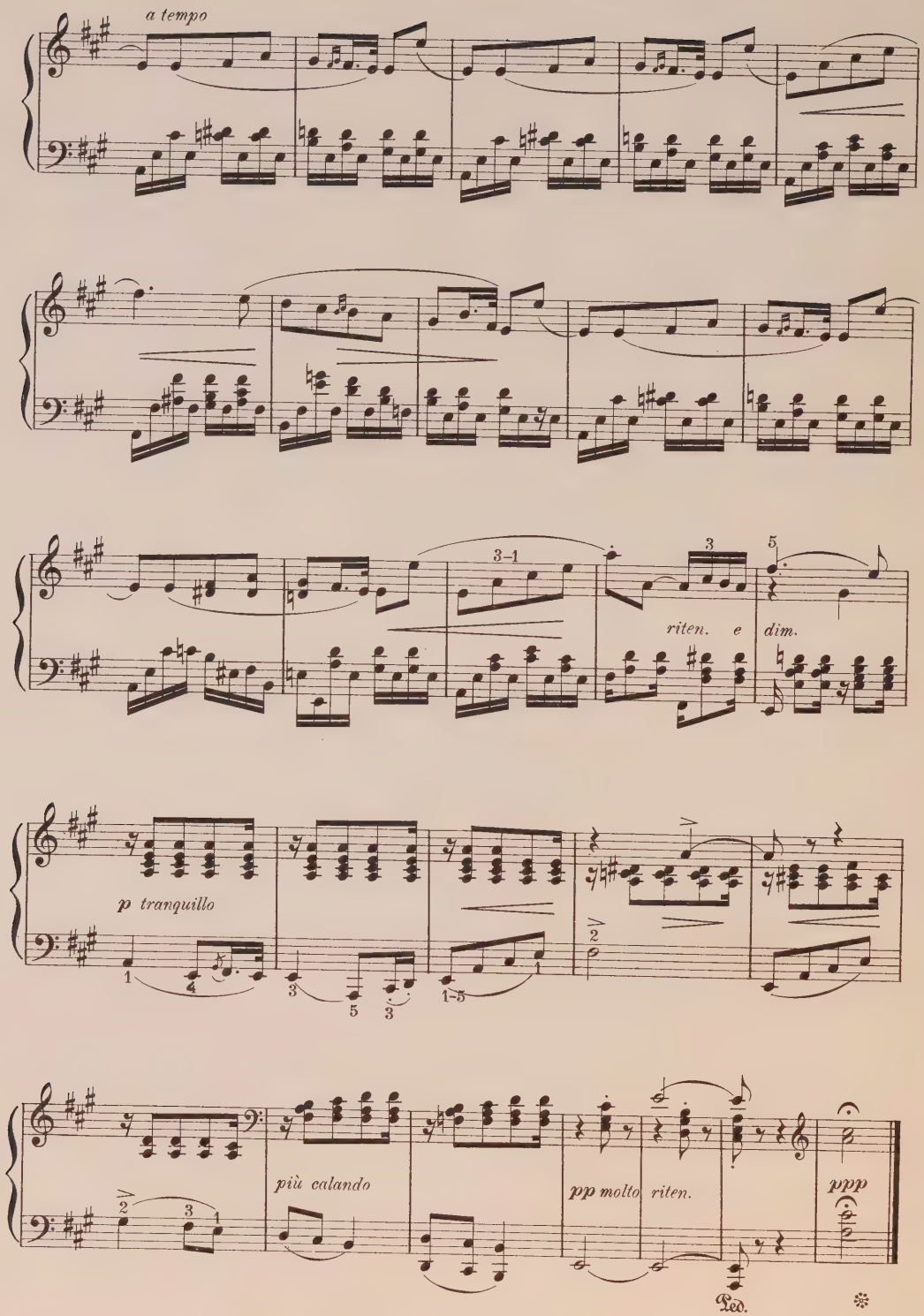

f
f
sf
p
f
f
f
ff
8

Moment Musical.

PHILIPP SCHARWENKA.




a tempo
p
ben marcato
mf
un poco riten.
a tempo
p dolce
Ped.
calando
rit.
e
dim.
p


a tempo
3–1
3
5
riten. e dim.
p tranquillo
più calando
pp molto riten.
ppp
Ped.



Henry Holden Huss

HENRY HOLDEN HUSS

HENRY HOLDEN HUSS, a lineal descendant of the martyr John Huss, was born in Newark, N. J., June 21, 1862. He studied piano with his father, and composition with O. B. Boise. Like many musicians, he decided at a very early age to be a composer. At the age of five Mozart was his musical idol, but the compositions of a few years later revealed his strong leaning toward the ultra modern school. In 1882 he entered the Royal Conservatory of Munich, especially to study theory and composition with Josef Rheinberger. His piano studies were continued with Prof. Josef Giehrl, who, as a student for three or four years with Franz Liszt, acquired the traditions of the Liszt school. Mr. Huss made his first appearance with orchestra in Munich, 1884, playing the G major piano concerto of Beethoven. In 1885 he graduated with honor, being requested by Rheinberger to extemporize for the entire faculty of the conservatory. At the closing concert of the conservatory year he played his own *Rhapsody* in C minor for piano and orchestra. He made his first public appearance in America, by playing the same composition under Mr. Gericke's direction in October, 1886, in Boston at one of the symphony concerts. Since that date he has been writing and teaching, and has appeared in concert at the New York Philharmonic Society, Boston, Cincinnati, and Pittsburgh Symphony concerts, Kneisel concerts and concerts in various cities. His compositions have been widely performed in Europe.

Among his principal compositions are the following: Piano concerto in B major, with orchestral accompaniment; violin concerto in D minor, with orchestral accompaniment; *Forest Idyll* for orchestra; *Romanza and Polonaise* for solo, violin and orchestra; *Festival March* for orchestra; trio in D minor for piano, violin and cello; String Quartet in E major (written when sixteen years old); *Ave Maria* for female chorus, solo, soprano, and alto, accompanied by string orchestra, harp and organ; *Festival Sanctus and Benedictus* for mixed chorus, solo, violin, orchestra and organ; *Cleopatra*, a dramatic fragment for solo, soprano and orchestra; *The Winds*, for mixed chorus; *Festival Anthem* for Easter for mixed chorus and orchestra or organ; *Sonata*, for violin and piano. His *Piano Concerto* in D major is pronounced by Robert Carter as the best American concerto.

Some smaller works are as follows. For the voice: Three songs from the German, *Du bist wie eine Blume; Der Jasimen Strauch; Der Frühling; Home they Brought her Warrior Dead*, from Tennyson's "Princess," for alto; *The Song of the Sirens*, for soprano, with accompaniment of piano or orchestra.
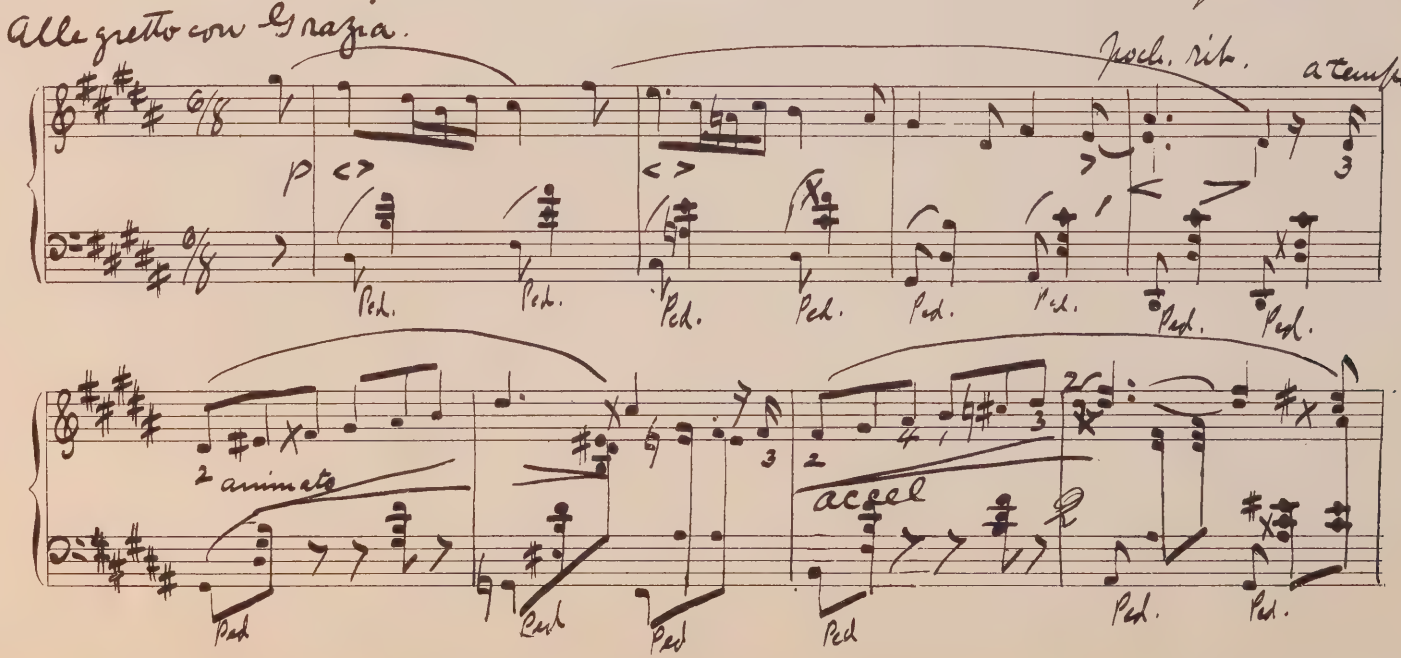
For piano: *Ballade; Minuet* in C major; *Polonaise de Concert* in F sharp major; two preludes in A minor and C major.

Three Intermezzi

No. I

by

Henry Holden Huss

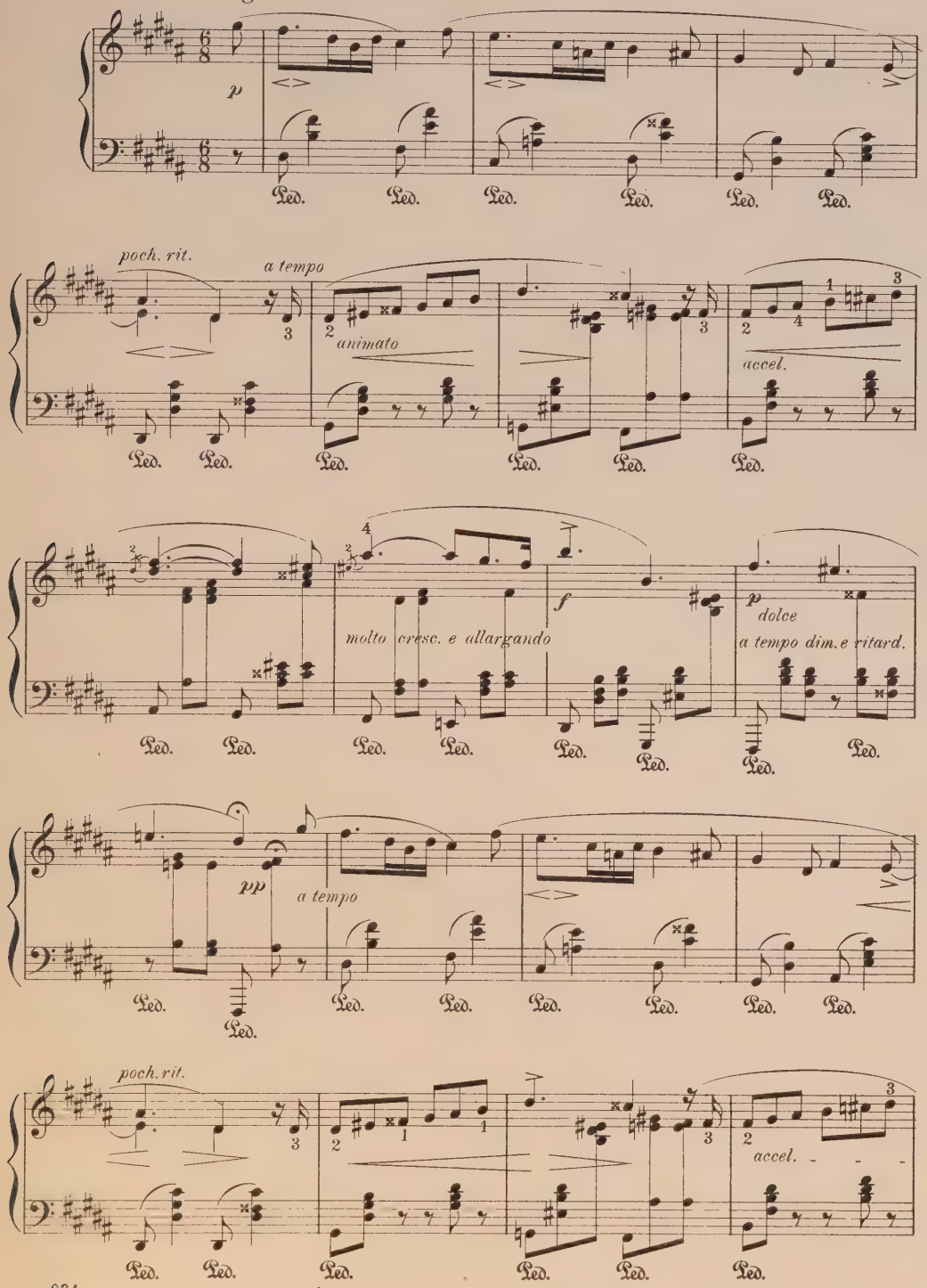


Three Intermezzi.

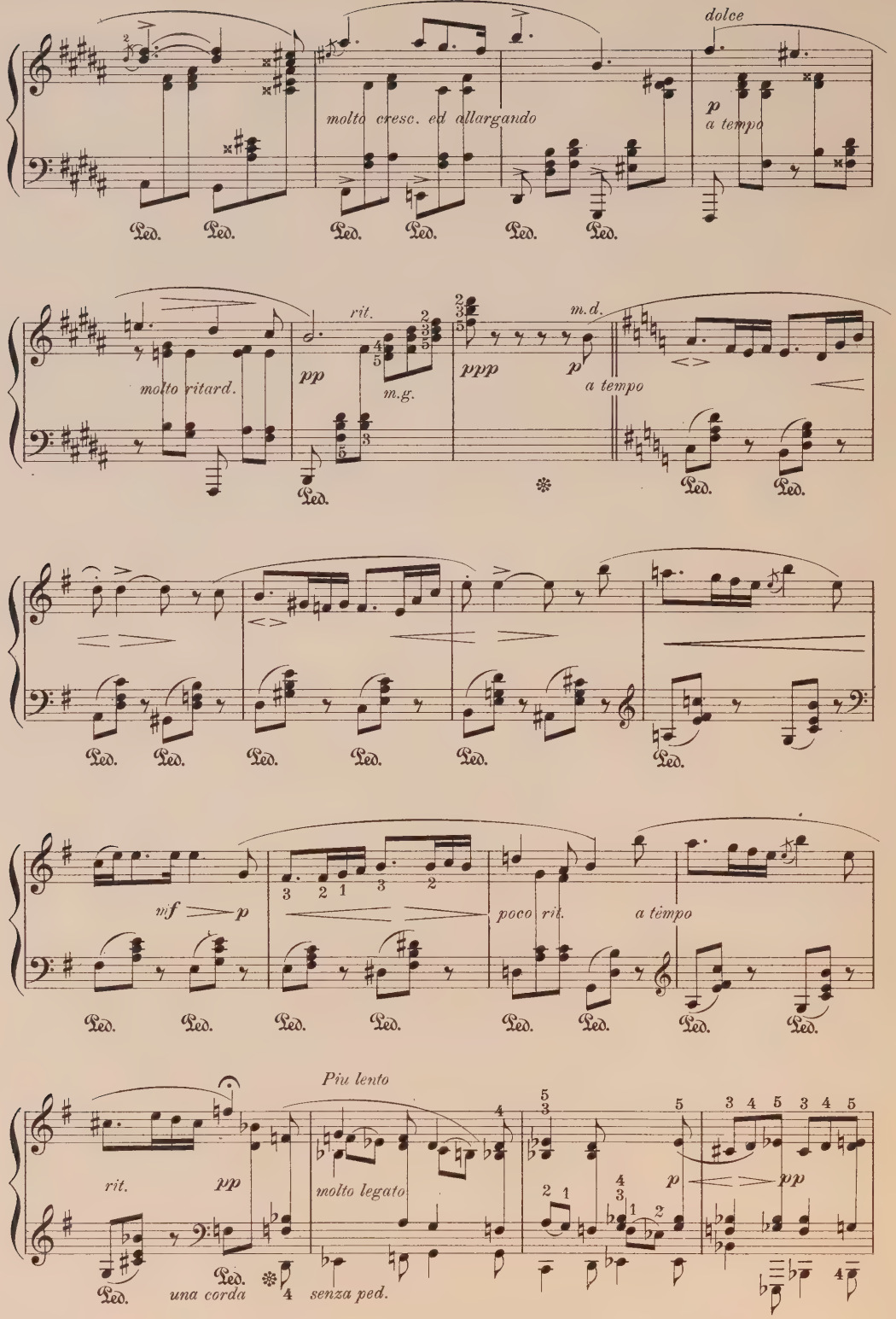
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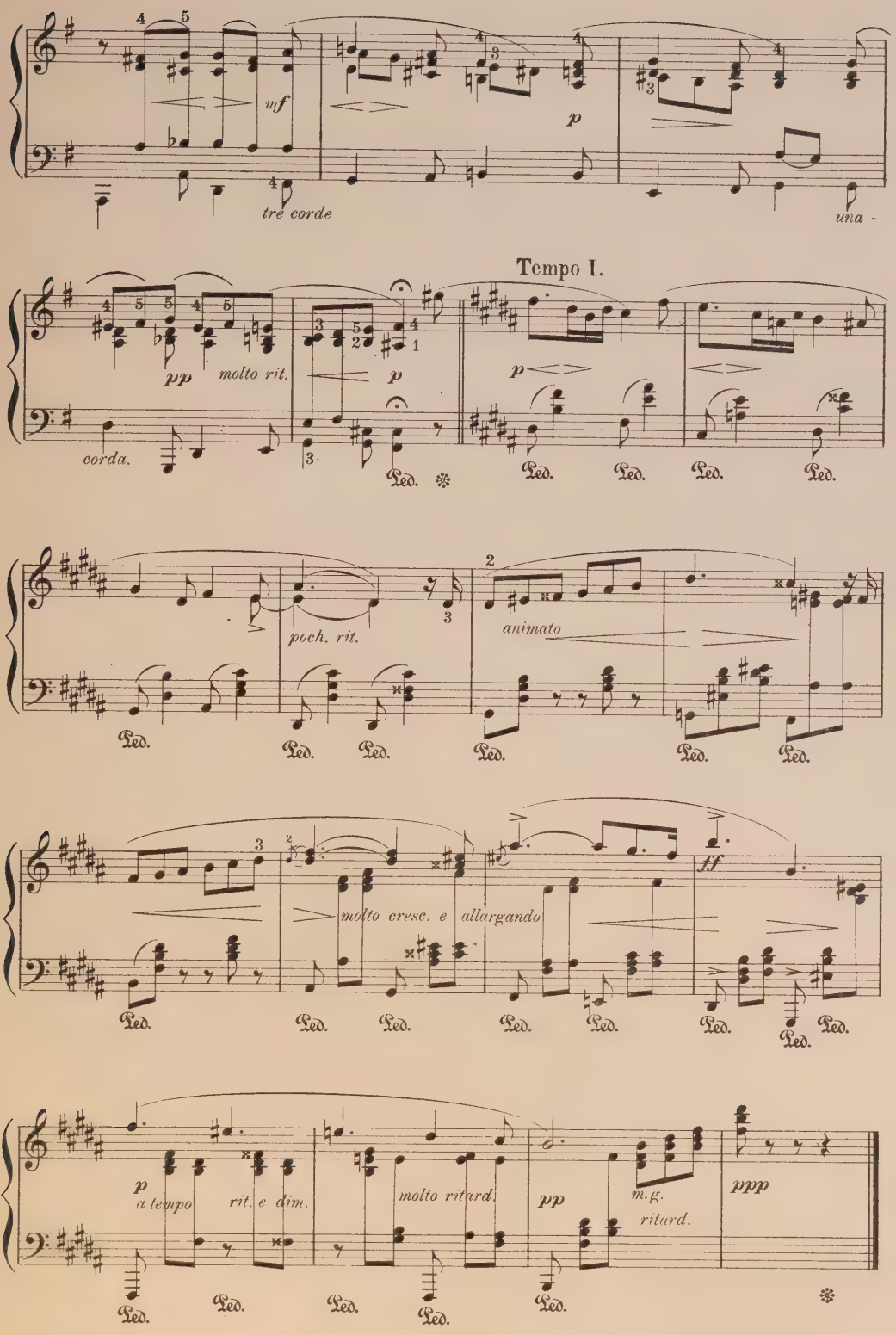
HENRY HOLDEN HUSS.

Allegretto con Grazia.



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dolce
molto cresc. ed allargando
p
a tempo
molto ritard.
rit.
pp
m.g.
ppp
m.d.
p
a tempo
mf
p
poco rit.
a tempo
Più lento
rit.
pp
una corda
molto legato
senza ped.
p
pp
Ped.


mf
tre corde
p
una -
Tempo I.
pp
molto rit.
corda.
p
p
poch. rit.
animato
molto cresc. e allargando
ff
p
a tempo
rit. e dim.
molto ritard.
pp
m.g.
ritard.
ppp

Three Intermezzi.

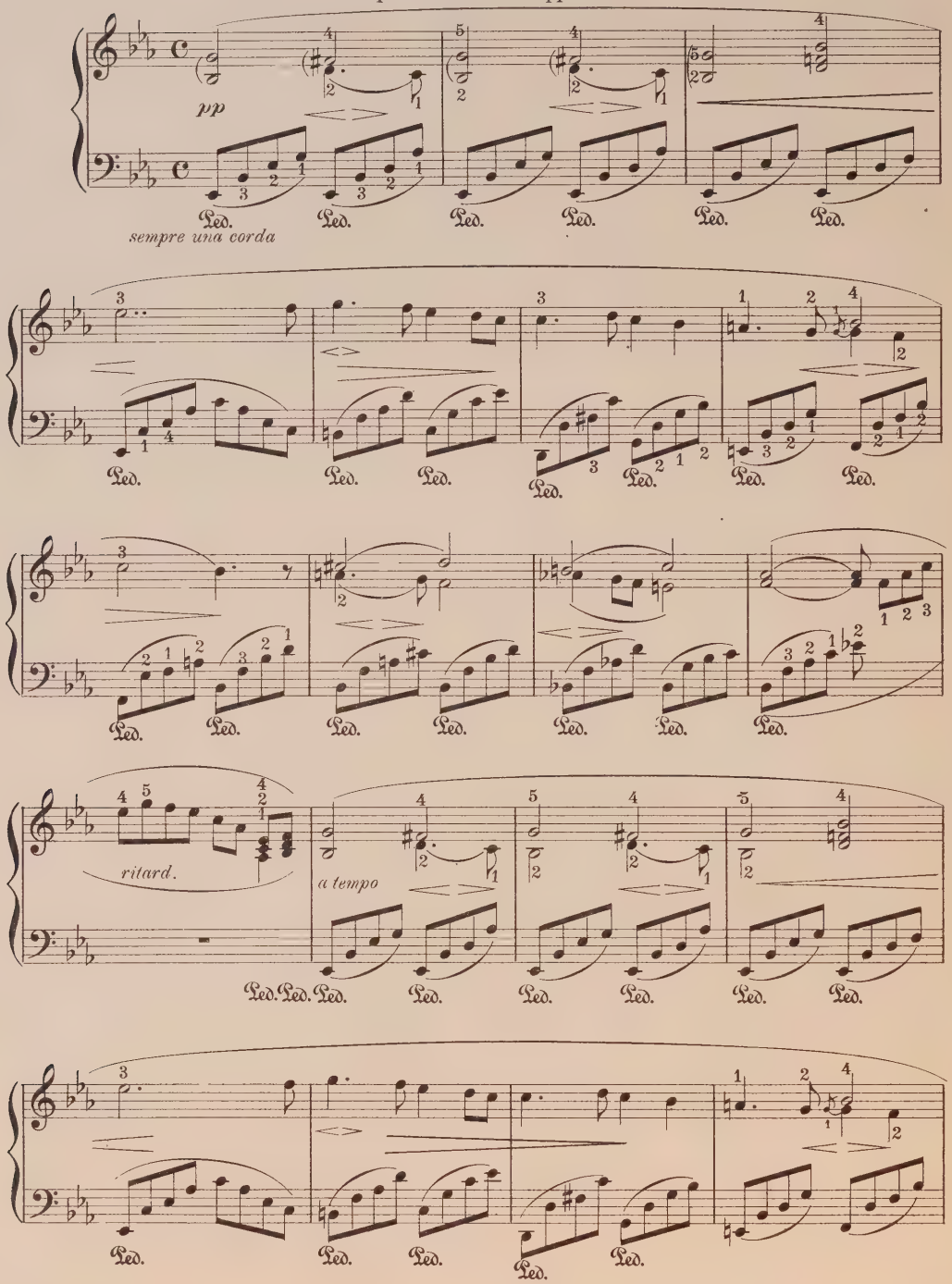
№2.

"LE CREPUSCULE"

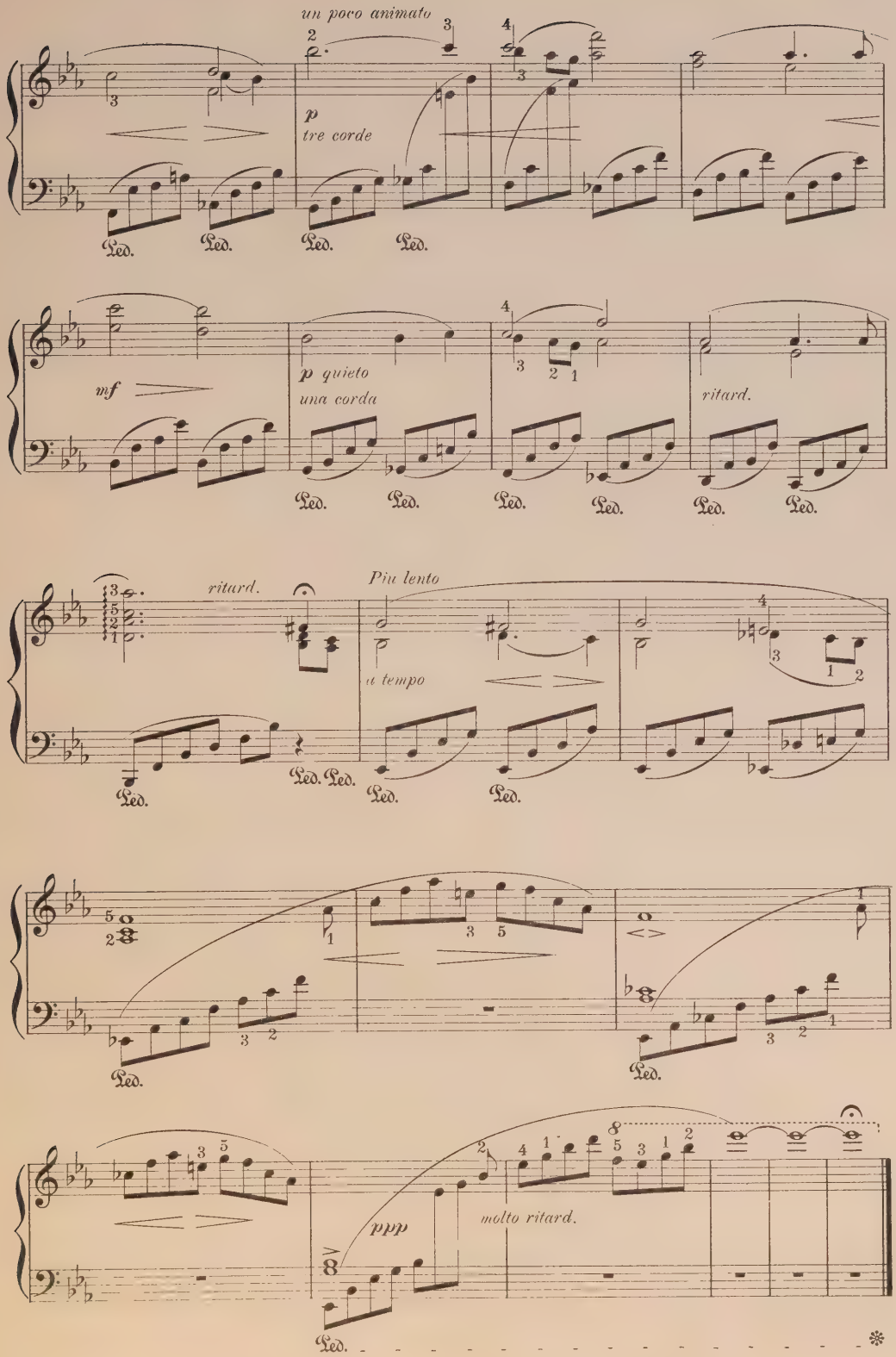
("THE TWILIGHT")

HENRY HOLDEN HUSS.

Andante molto tranquillo ma non troppo lento.



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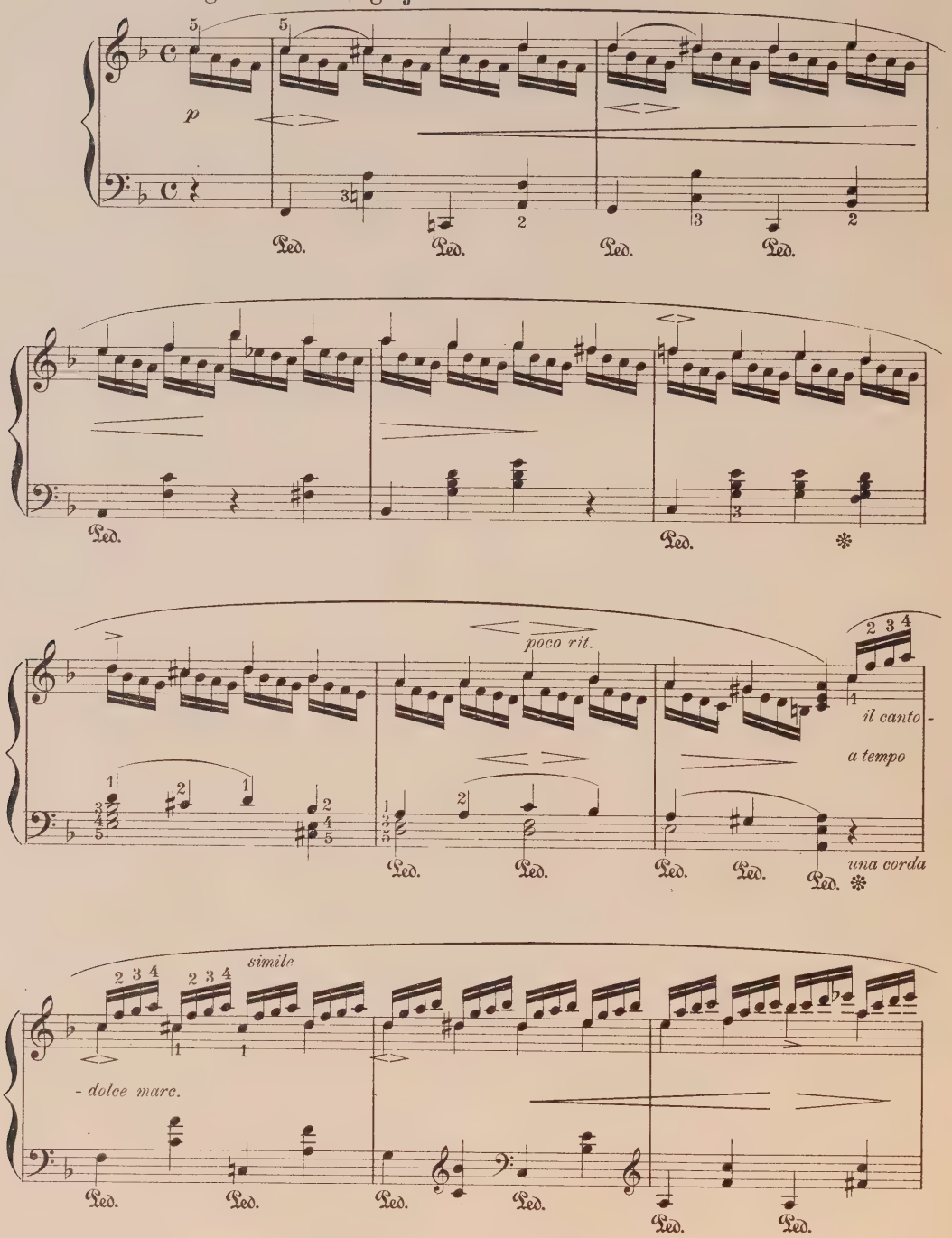

un poco animato
p
tre corde
mf
p quieto
una corda
ritard.
ritard.
Più lento
a tempo
ppp
molto ritard.

Three Intermezzi.

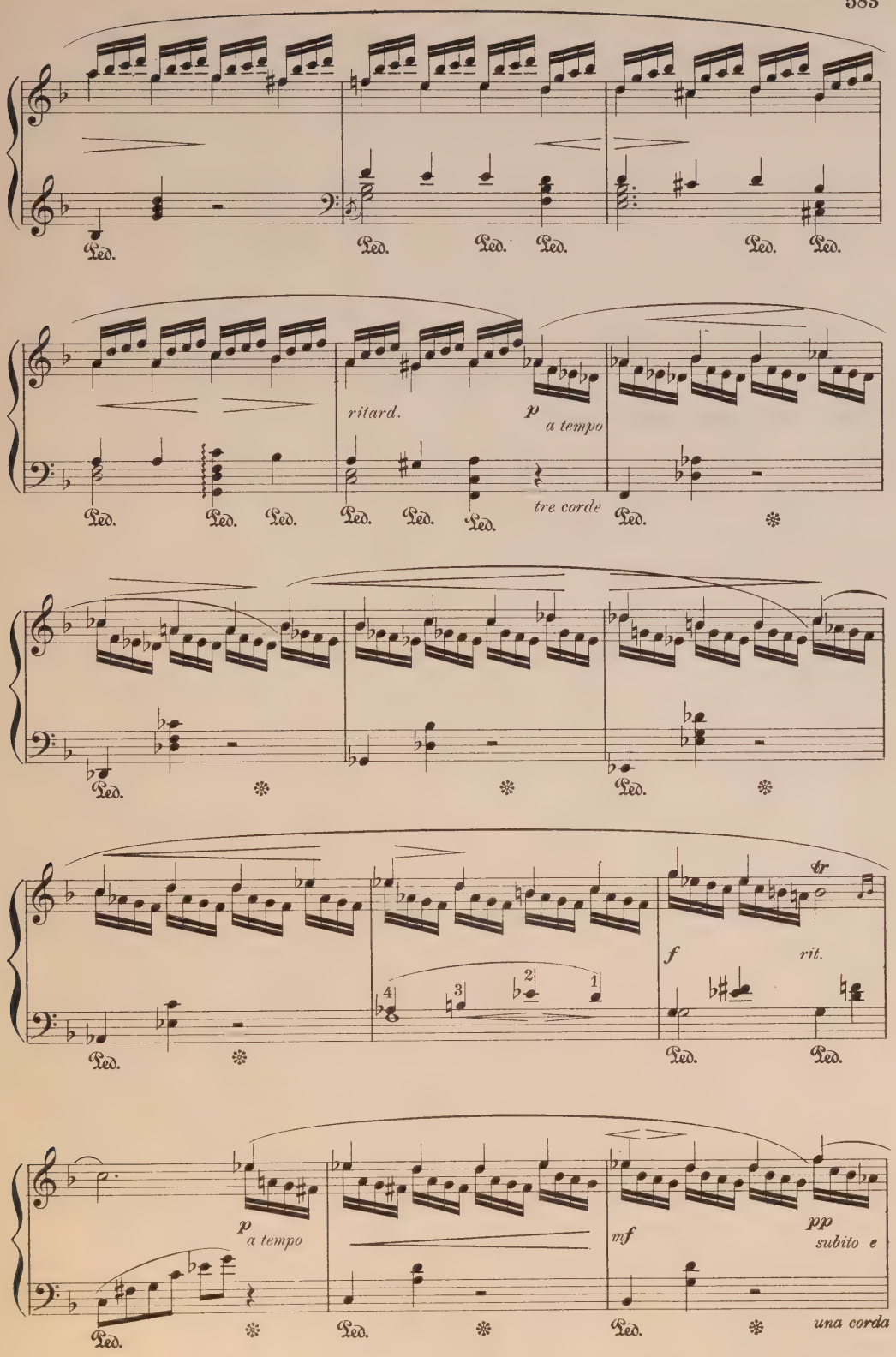
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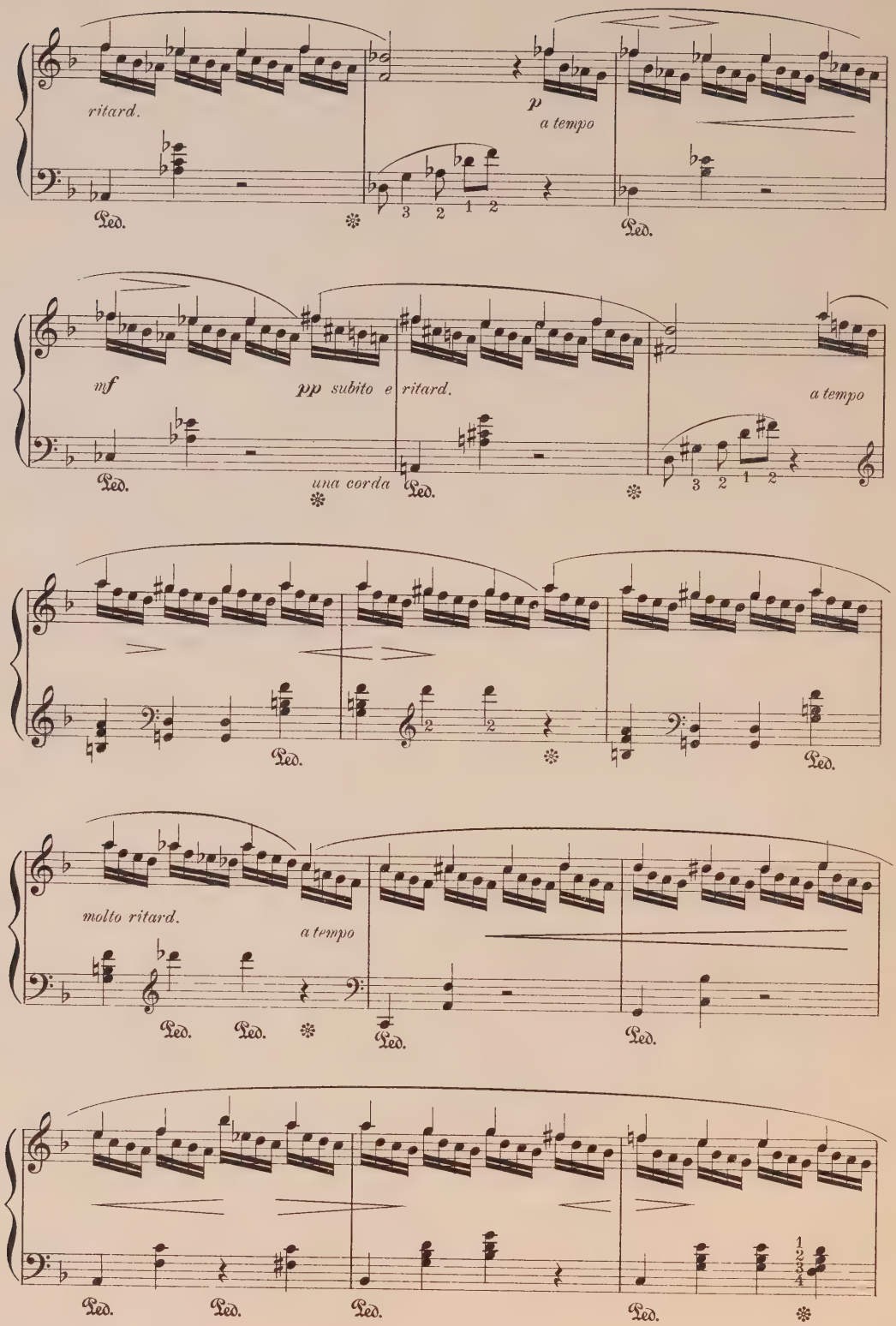
HENRY HOLDEN HUSS.

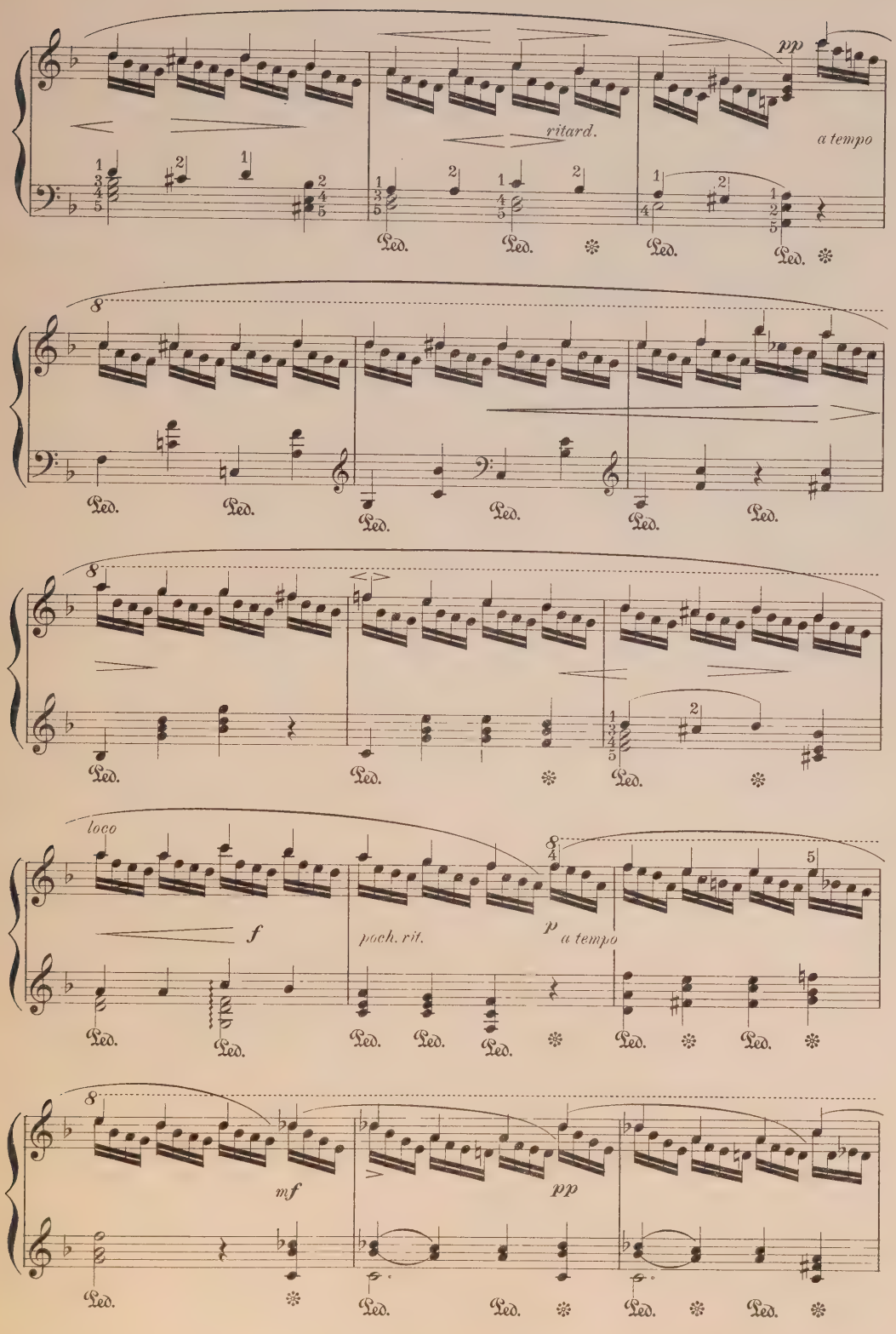
Allegro moderato e giojoso.

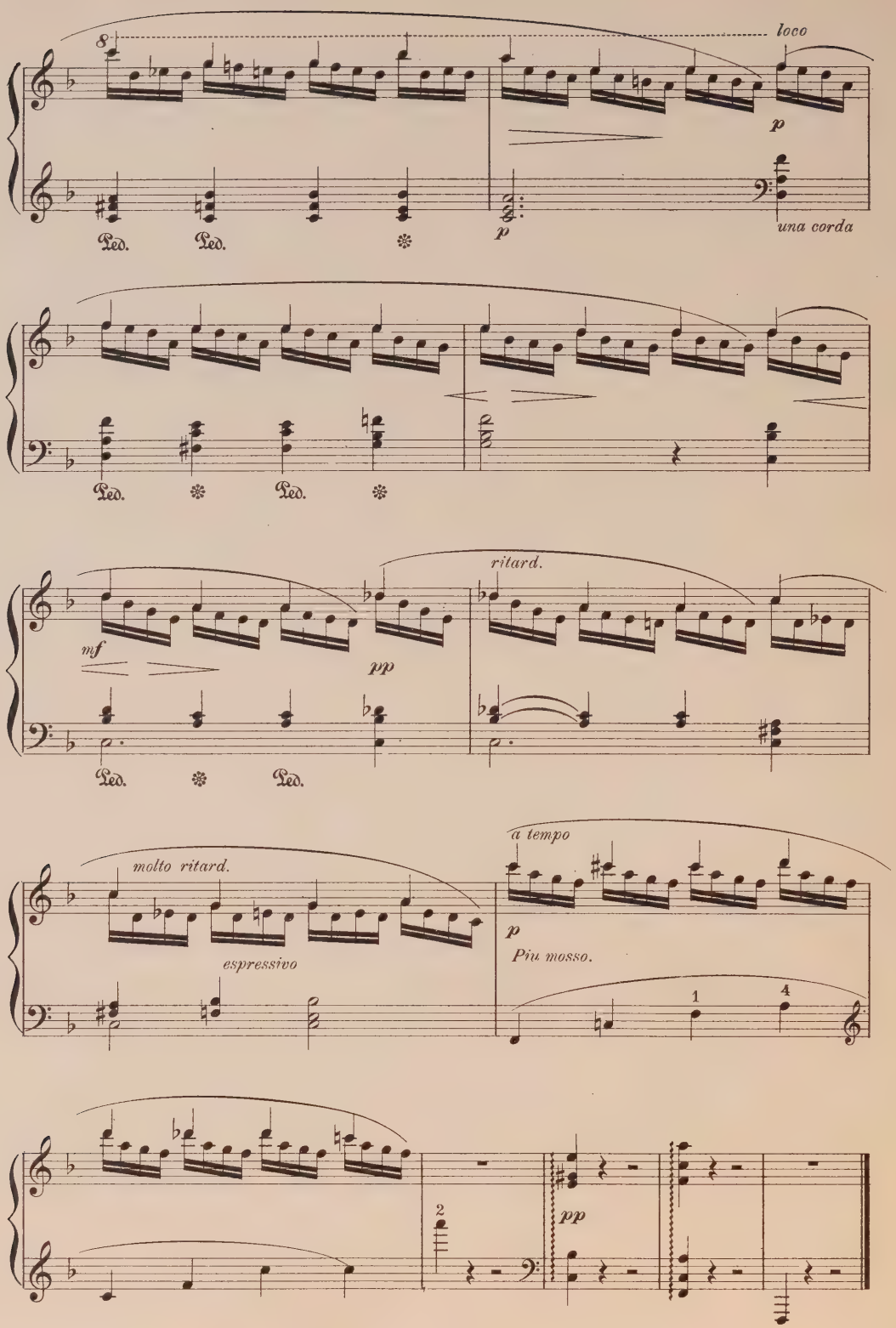


Copyright 1894 by J. B. Millet Company.


Ped.
ritard.
p
a tempo
tre corde
tr
f
rit.
mf
pp
subito e
una corda


ritard.
p
a tempo
Ped.
mf
pp subito e ritard.
una corda
a tempo
molto ritard.
a tempo

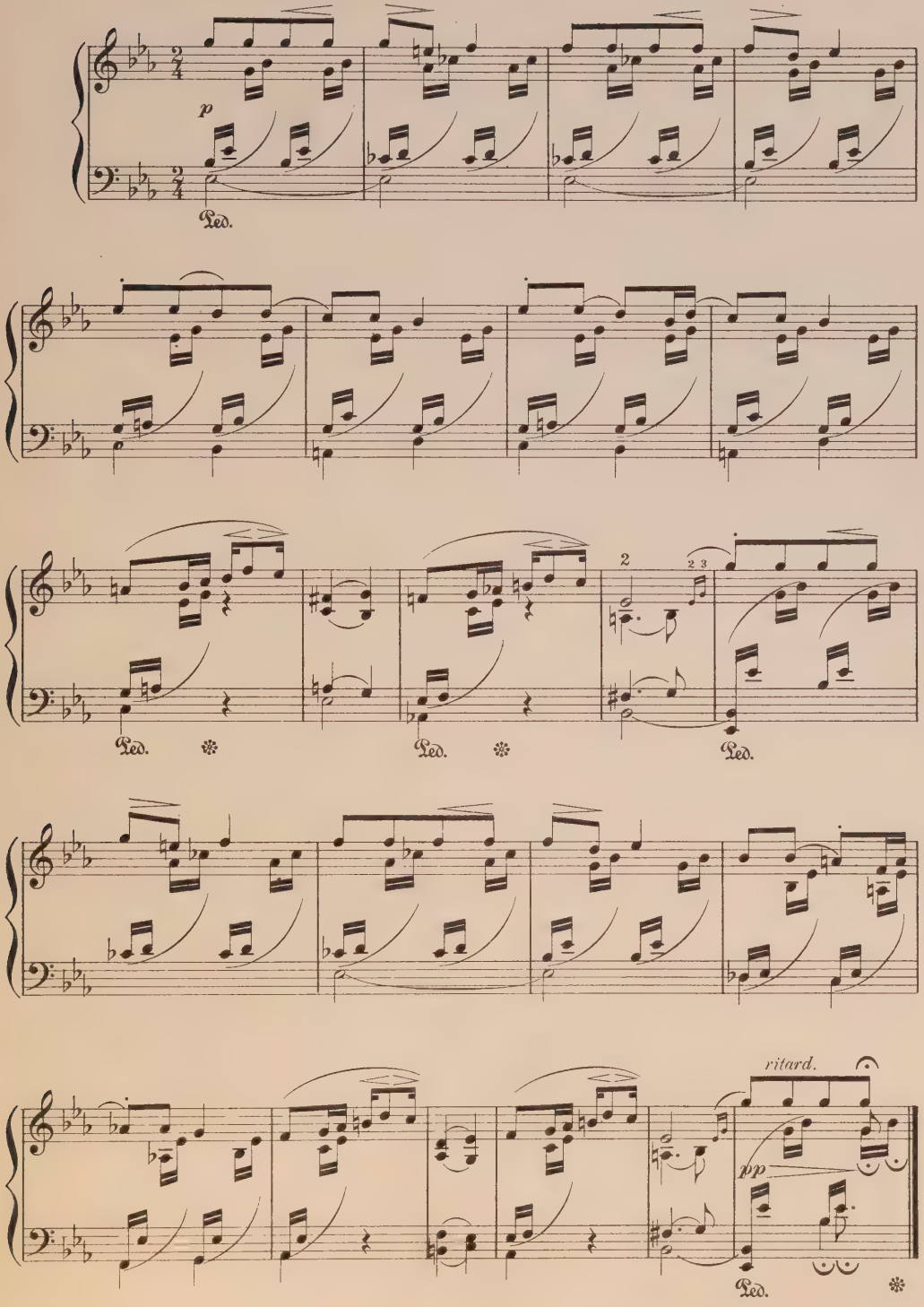

pp
ritard.
a tempo
loco
f
poch. rit.
p
a tempo
mf
pp


loco
p
una corda
Ped.
mf
pp
ritard.
molto ritard.
espressivo
a tempo
Più mosso.

Arietta.

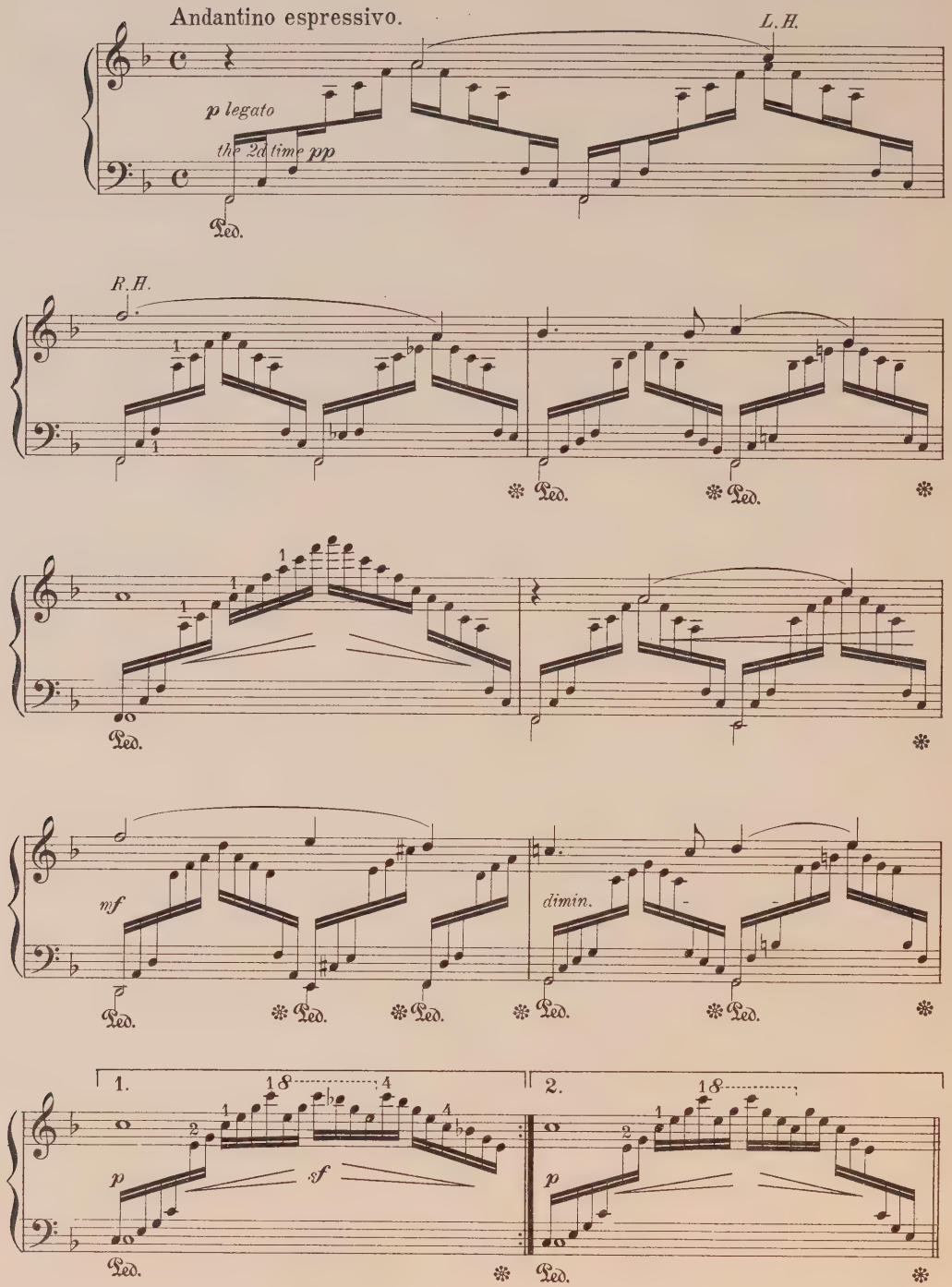
Poco Andante e sostenuto.

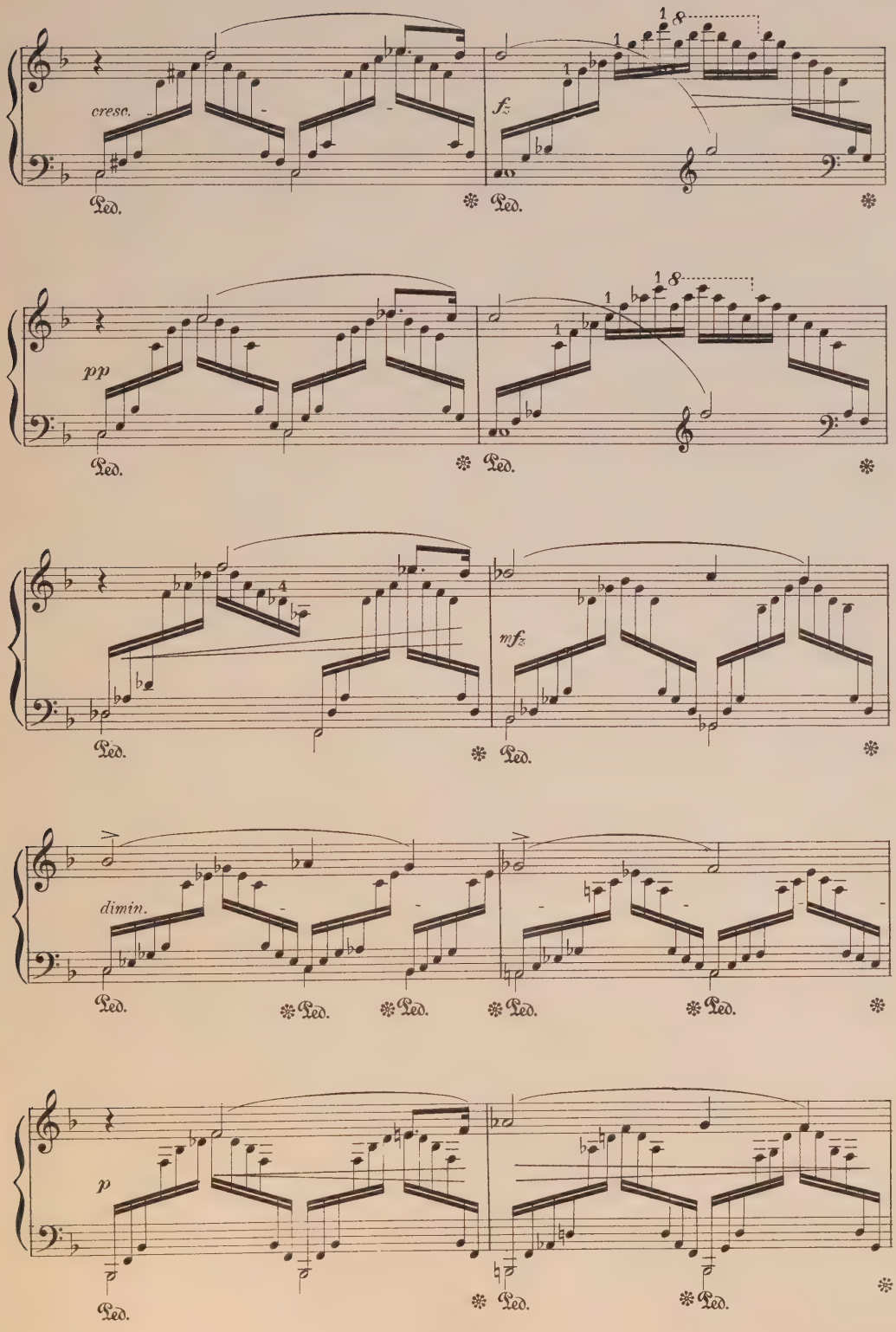
Edw. GRIEG, Op. 12. № 1.

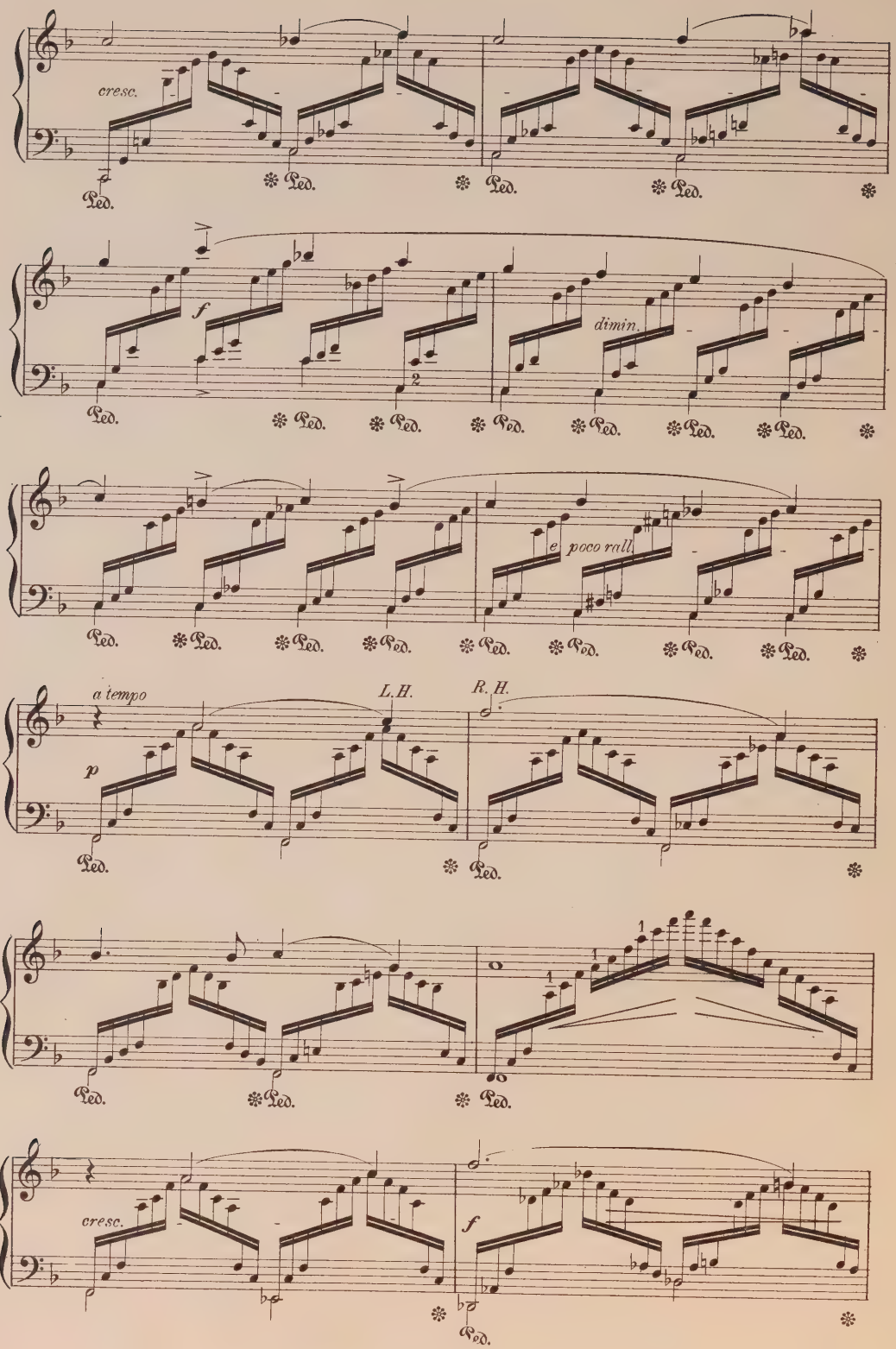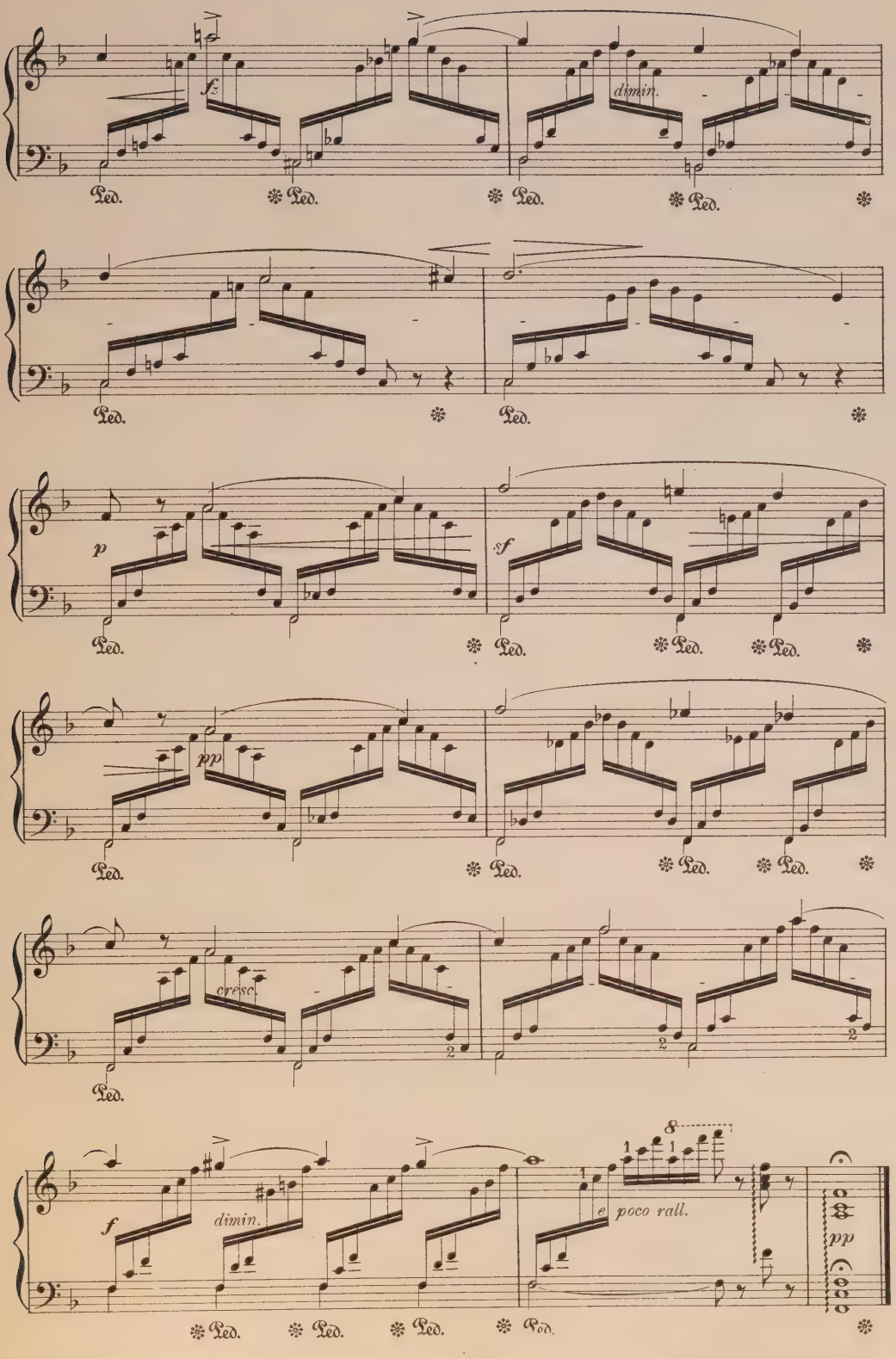


Albumleaf.

FR. GRÜTZMACHER, Op. 66.




cresc.
fz
Ped.
pp
mfz
dimin.
p

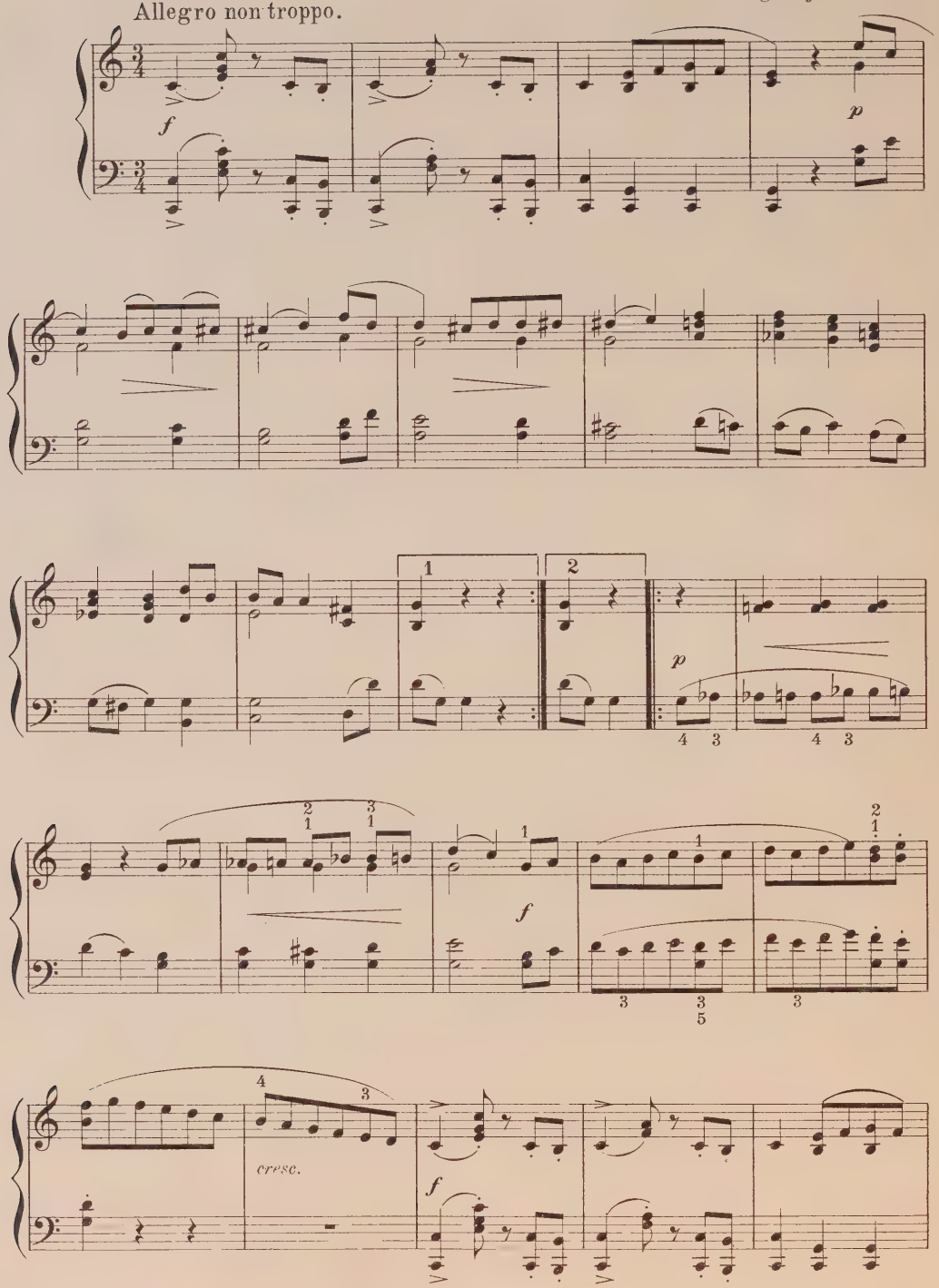

cresc.
Ped.
f
dimin.
e poco rall.
a tempo
L.H.
R.H.
p
cresc.
f

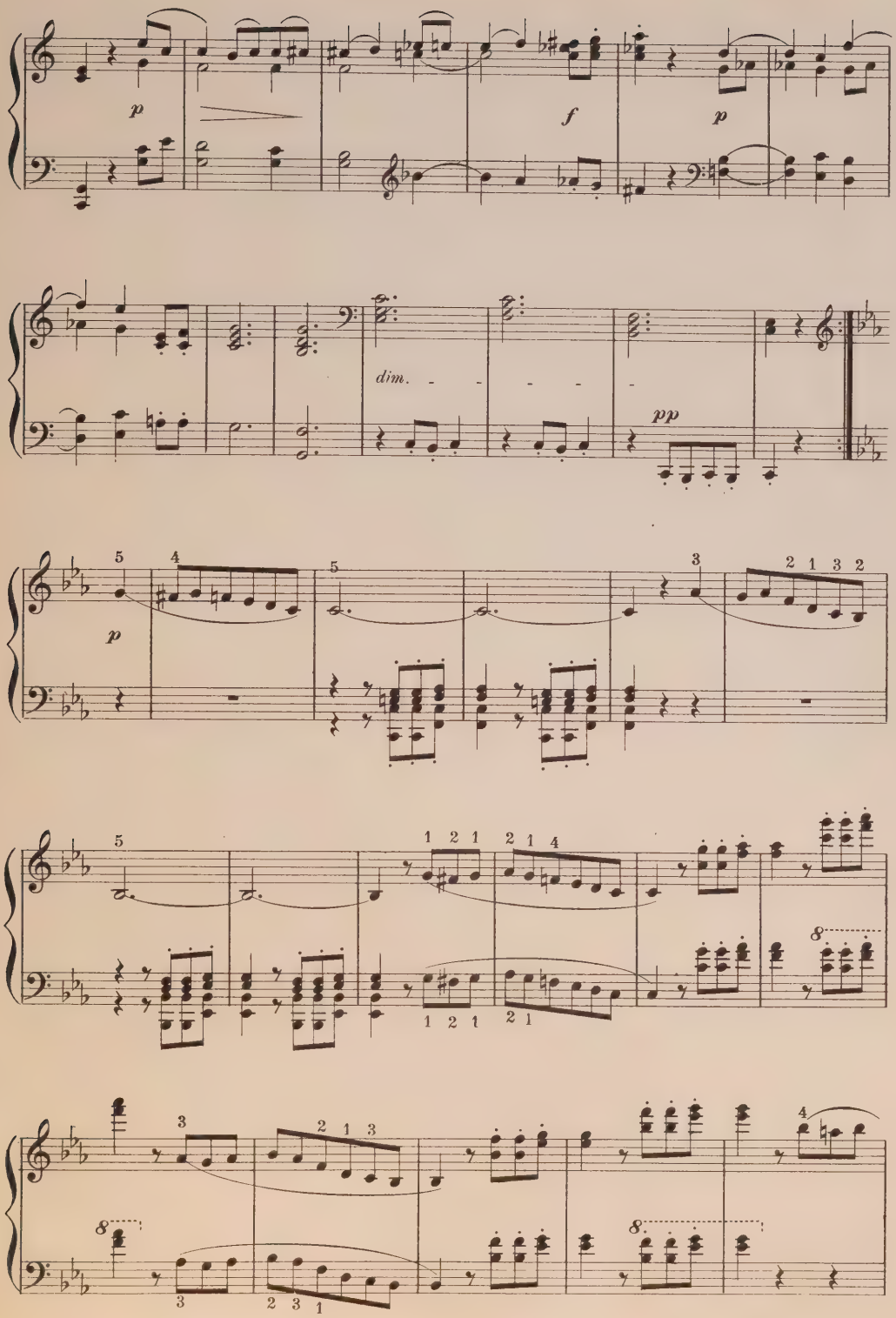

fz
dimin.
Ped.
p
sf
pp
cresc.
f
dimin.
8
e poco rall.
pp

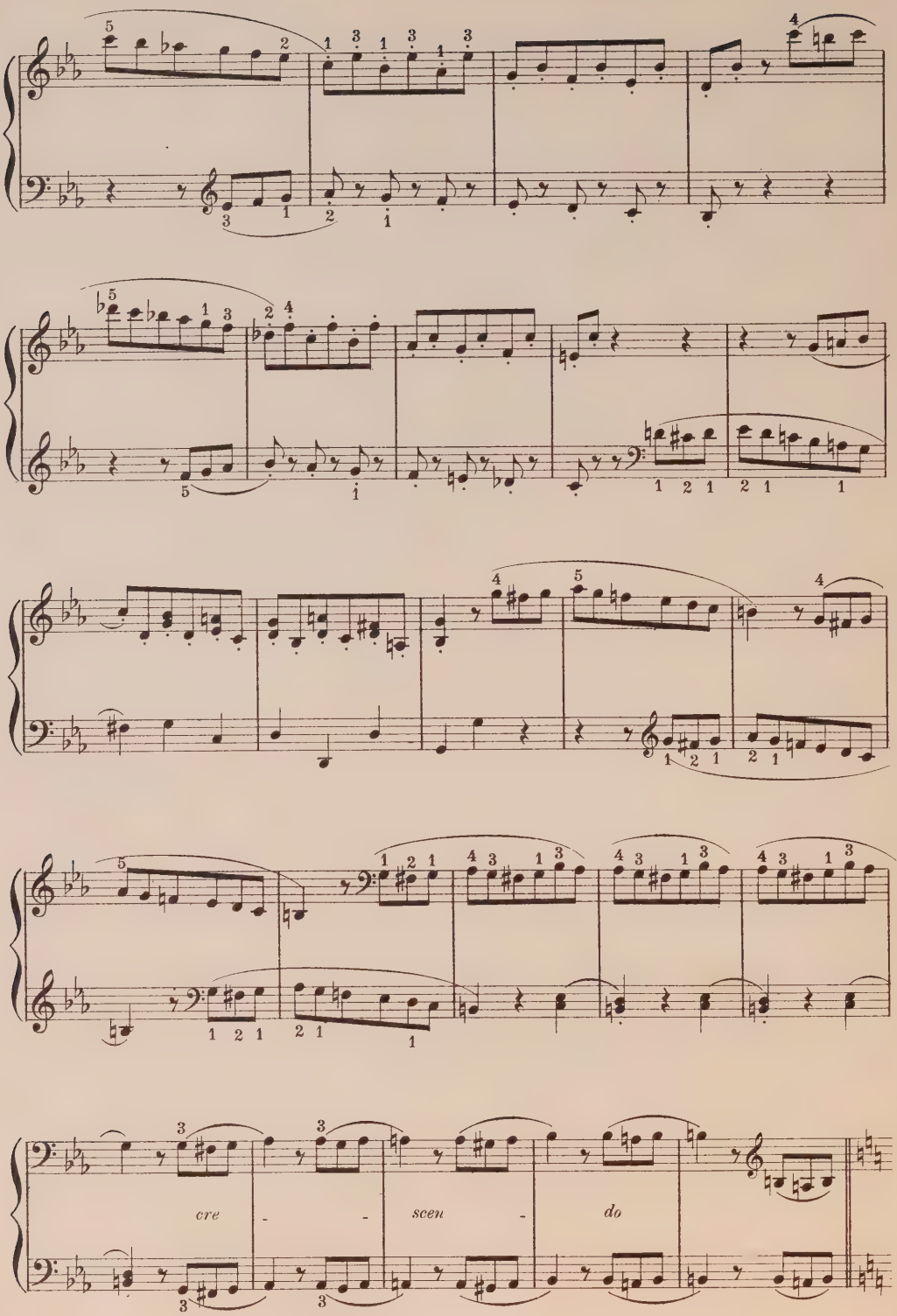
Intermezzo.

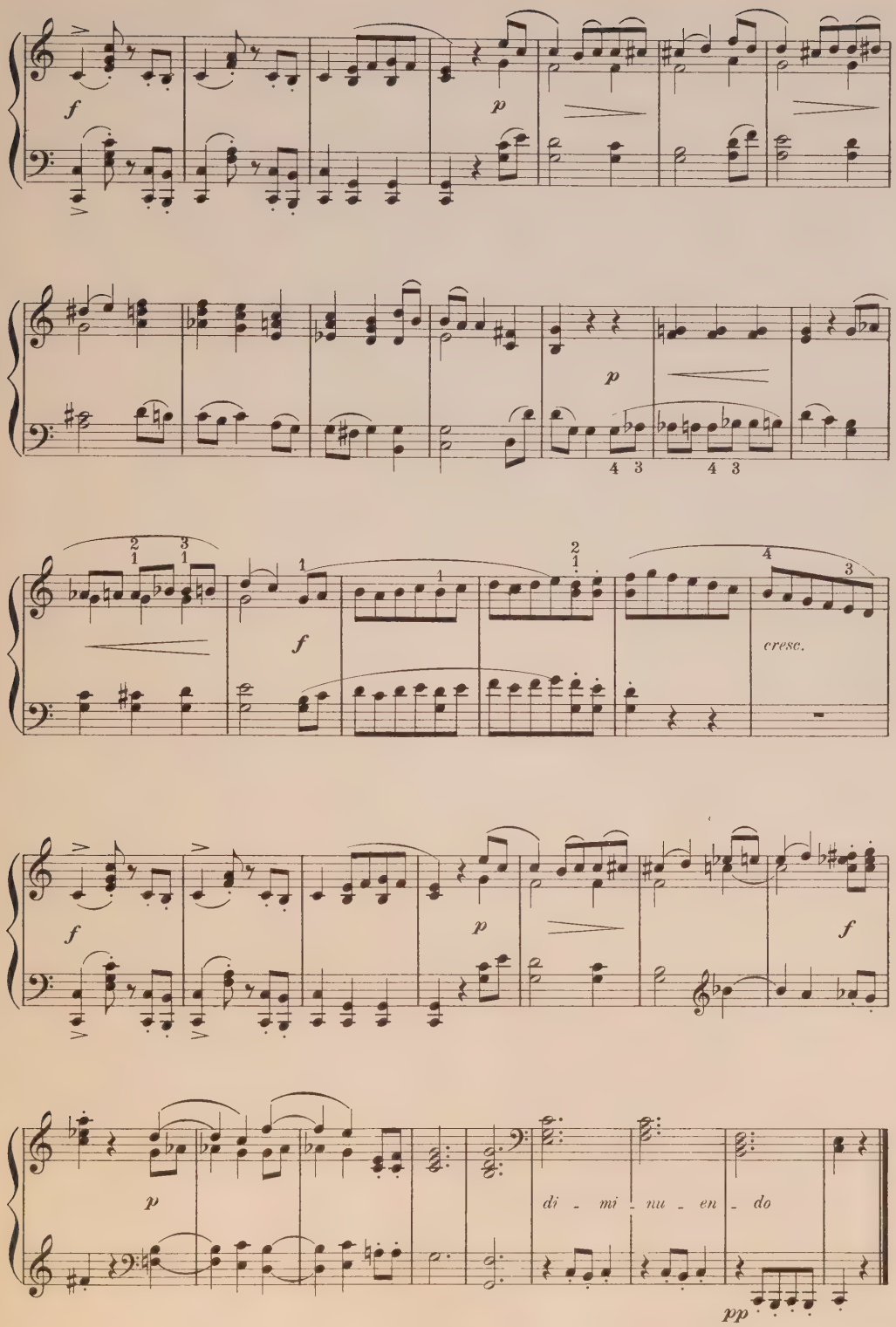
J. HAYDN.
arranged by Isidor Seiss.

Allegro non troppo.



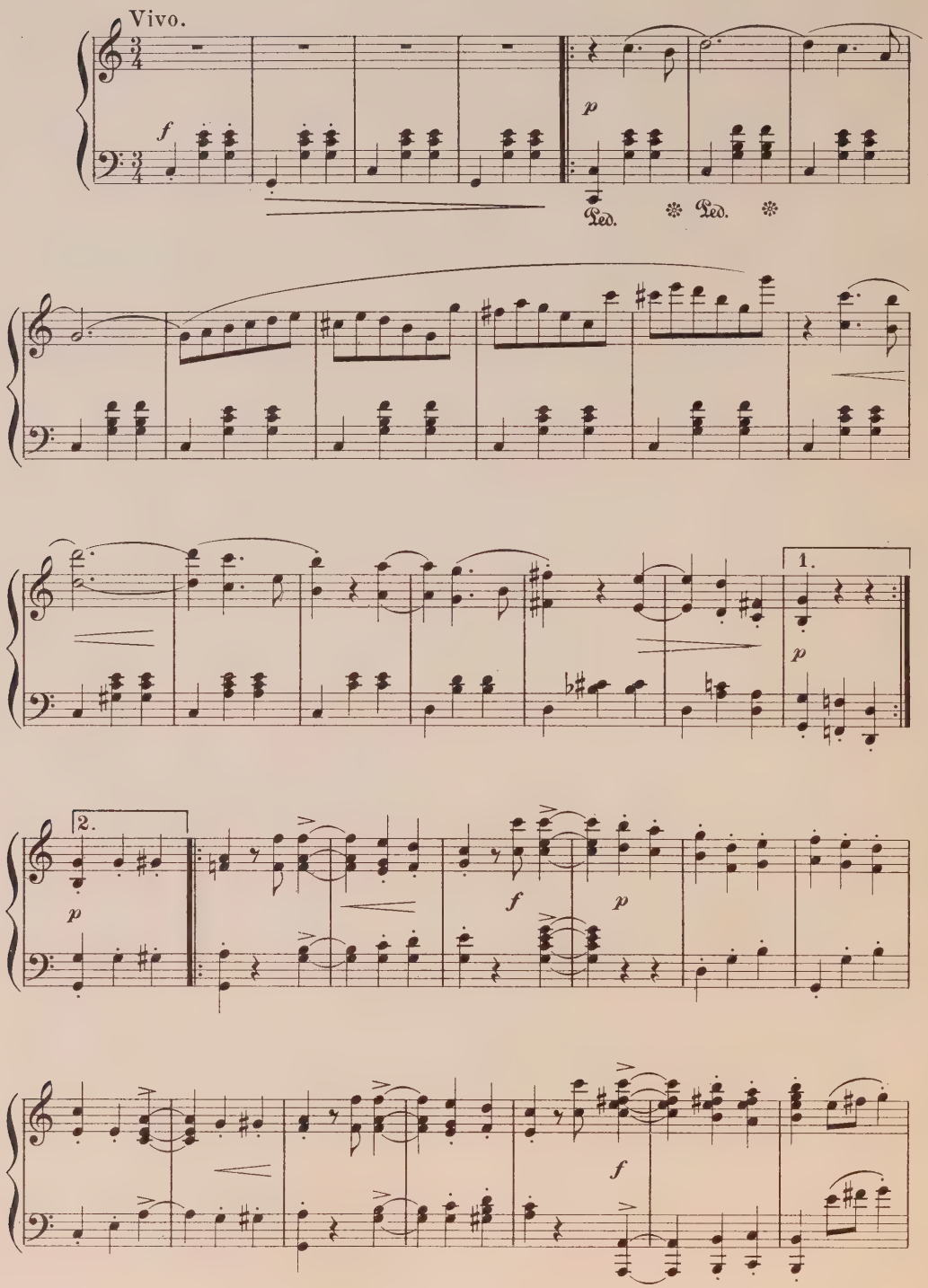

p
f
p
dim.
pp
p

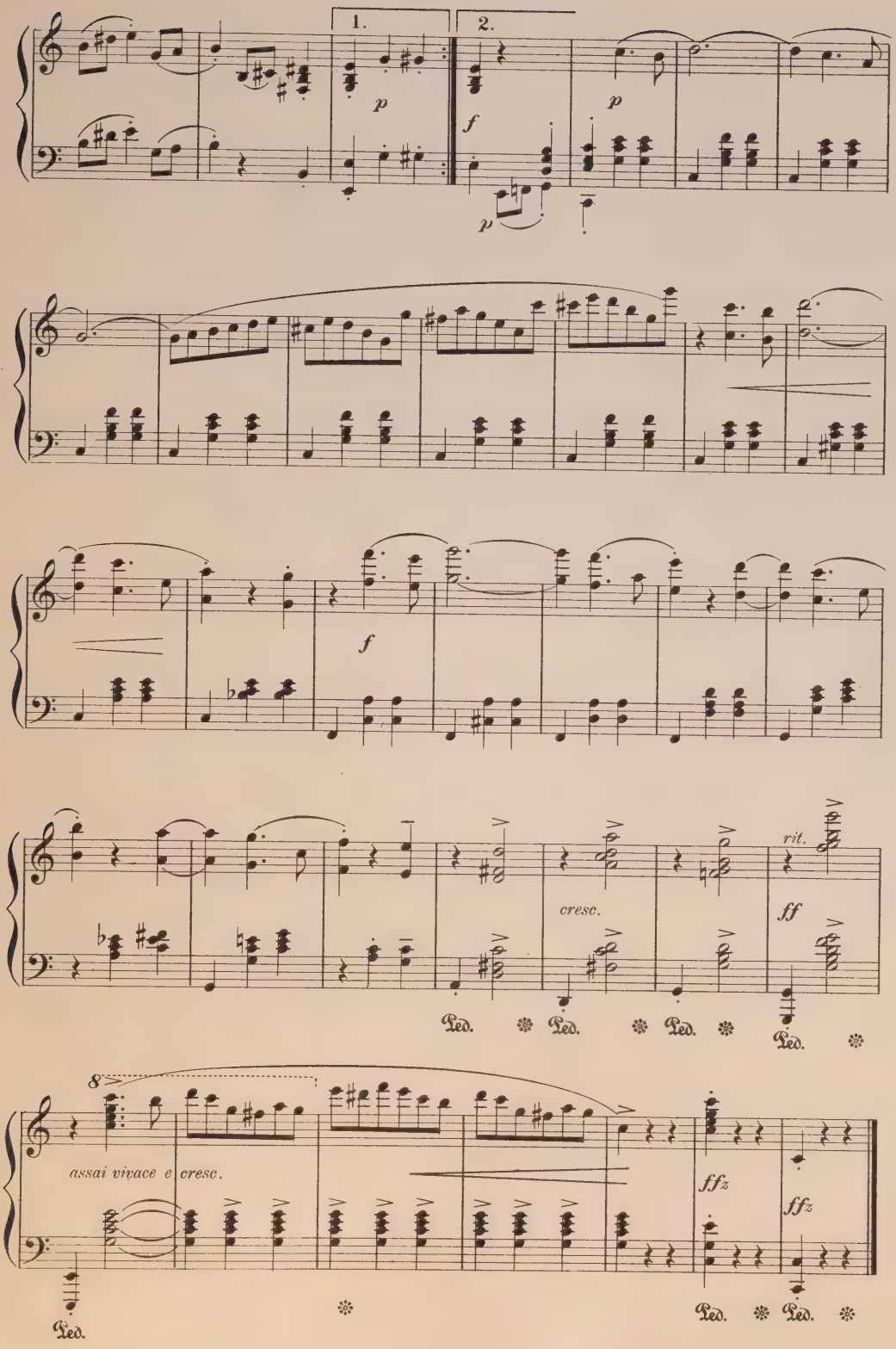

cre - - scen - do


f
p
p
f
cresc.
f
p
f
p
di - mi - nu - en - do
pp

Valse Pittoresque.

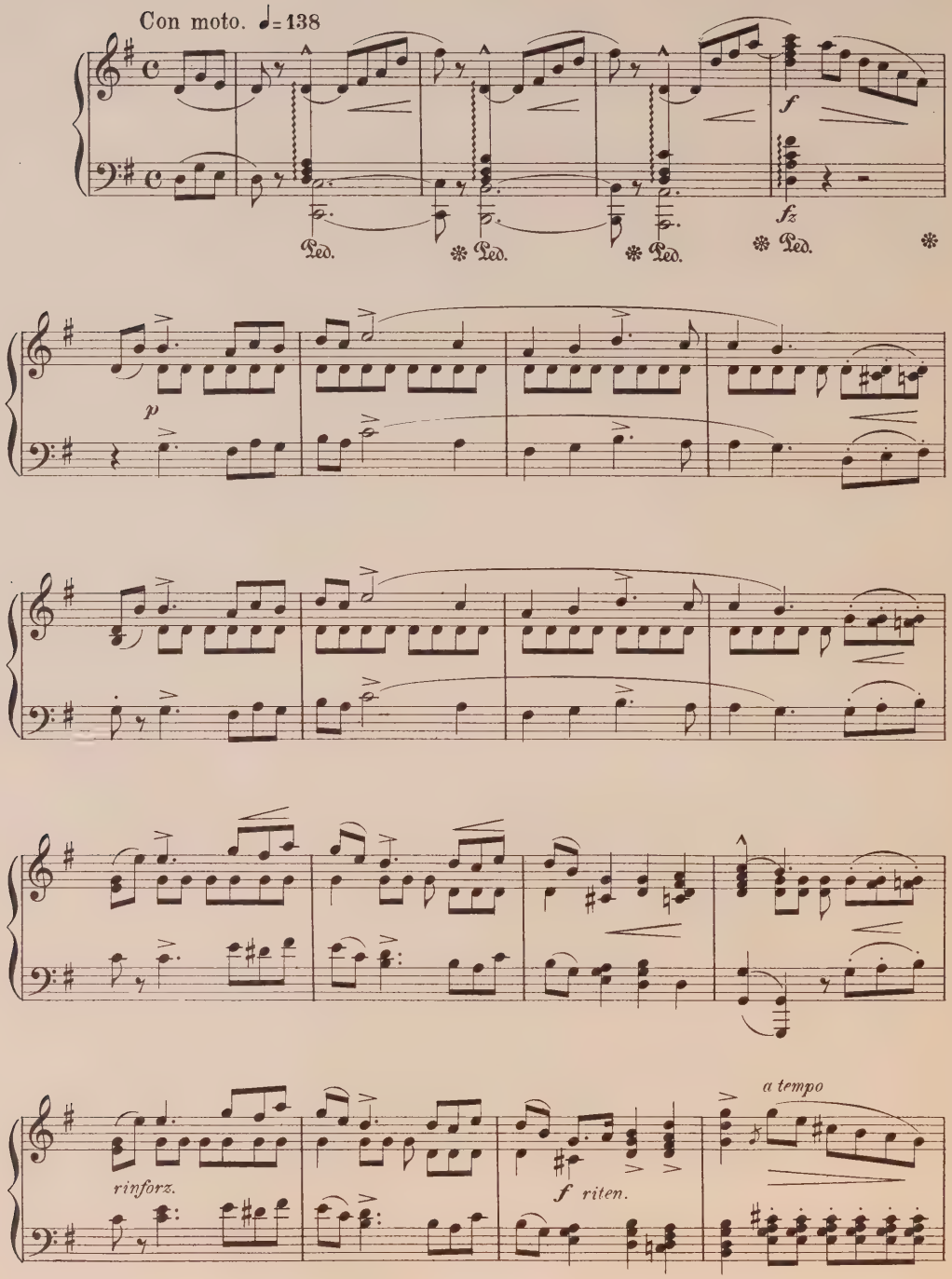
H. REINHOLD, Op. 50. №1.

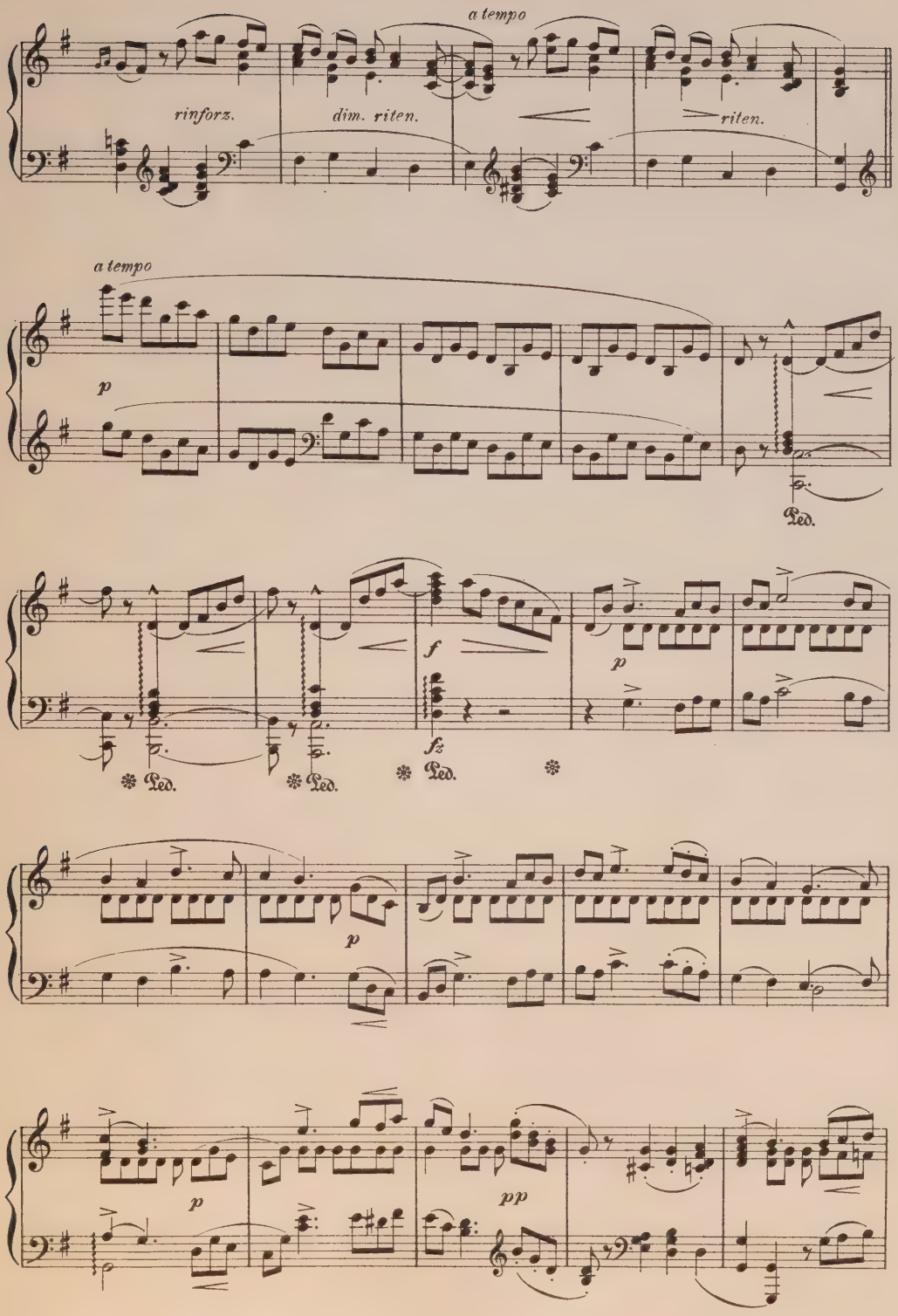


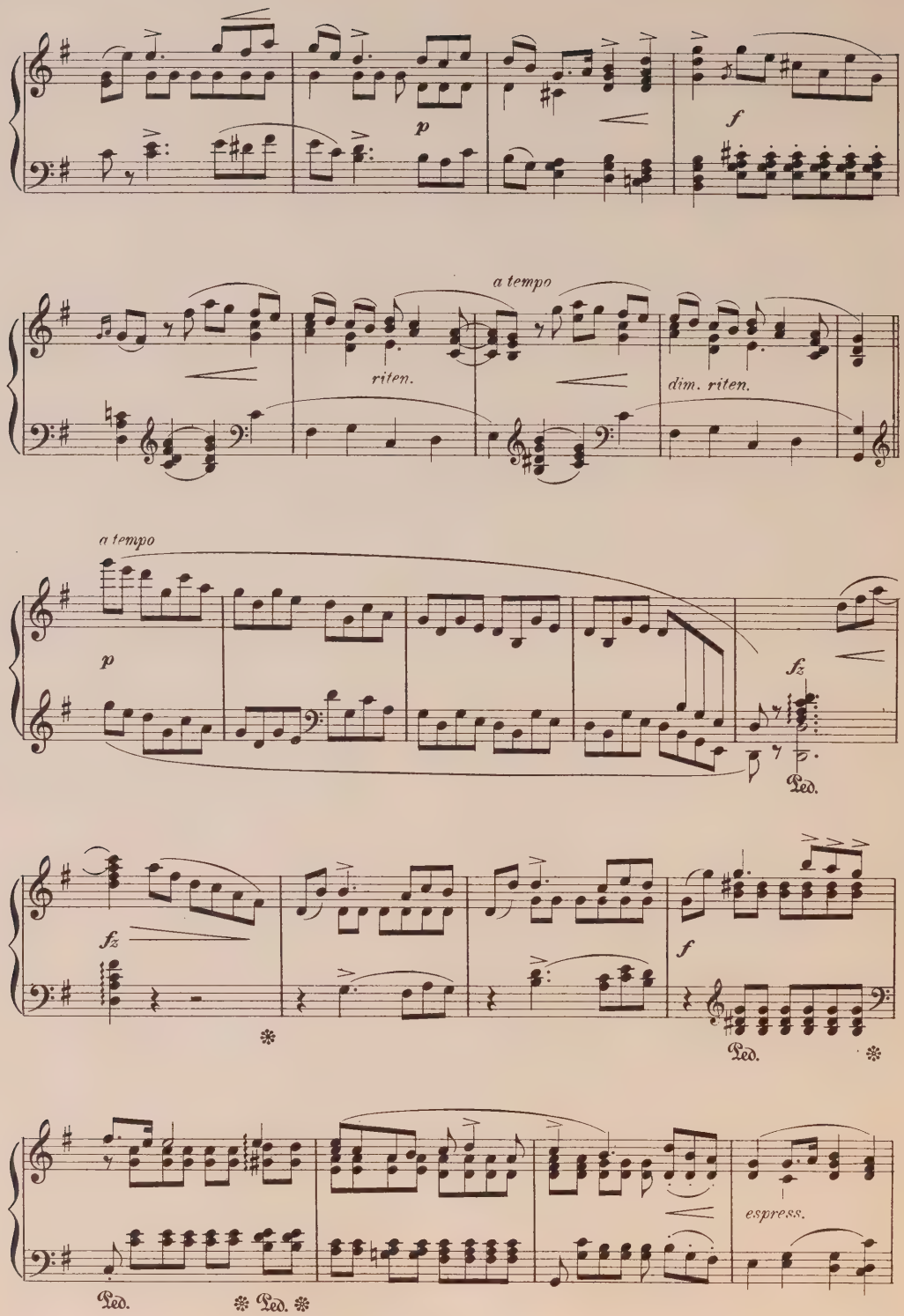

1.
2.
p
f
p
p
f
cresc.
rit.
ff
Ped.
Ped.
Ped.
Ped.
8
assai vivace e cresc.
ffz
ffz
Ped.
Ped.
Ped.

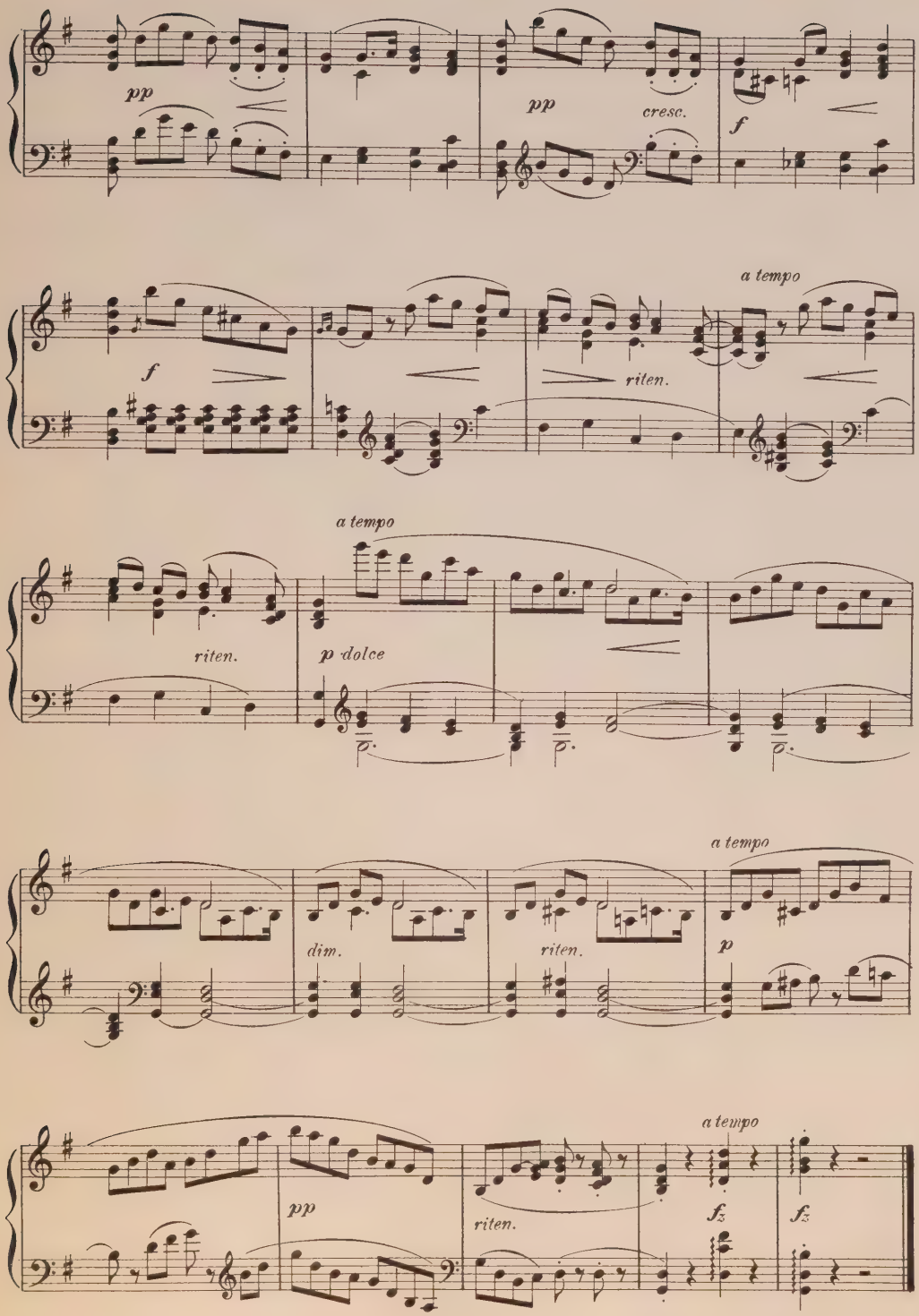
Promenade d'un Solitaire.

STEPHEN HELLER.



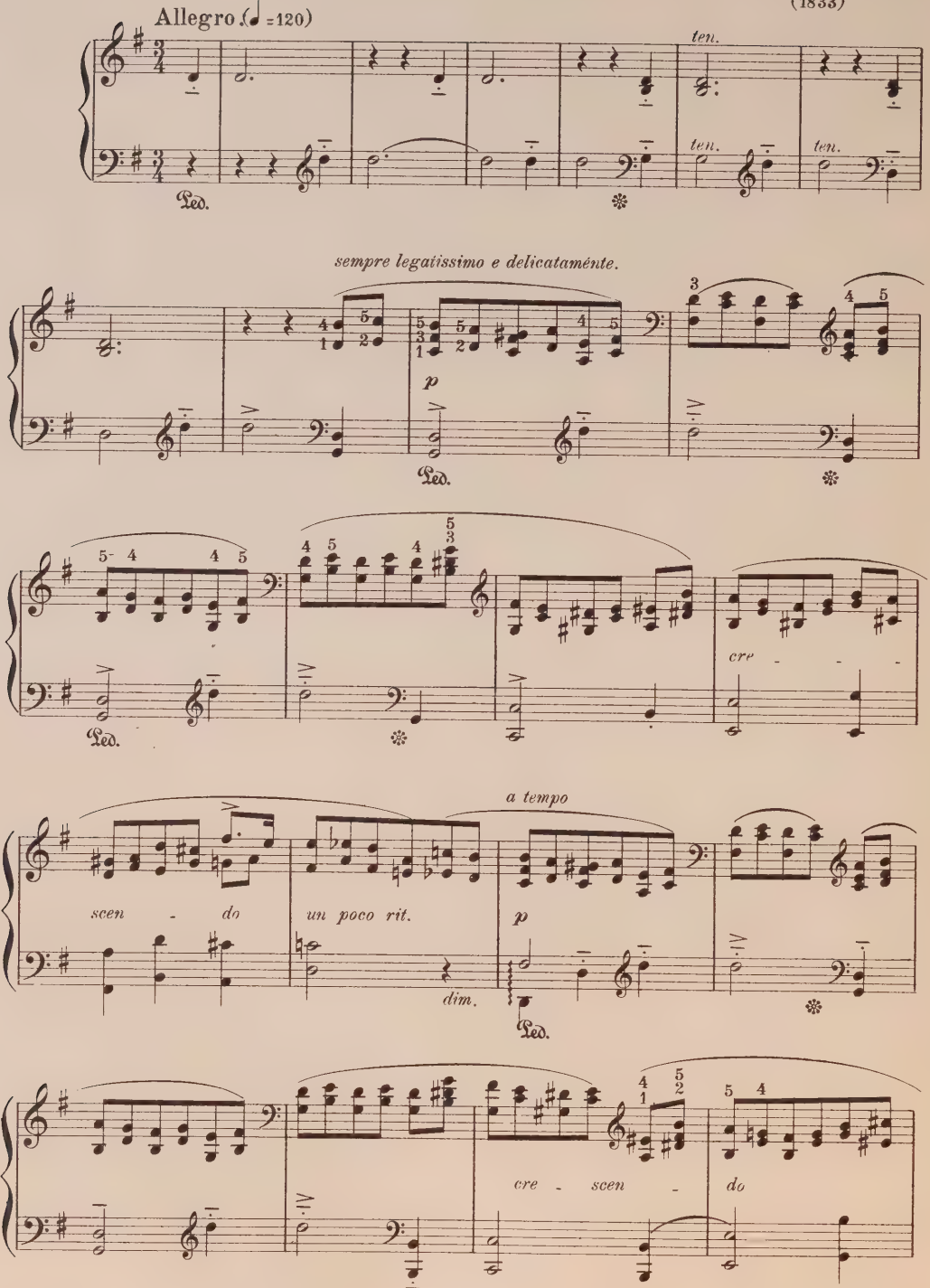

a tempo
rinforz.
dim. riten.
riten.
a tempo
p
Ped.
f
fz
p
Ped.
Ped.
Ped.
p
p
pp

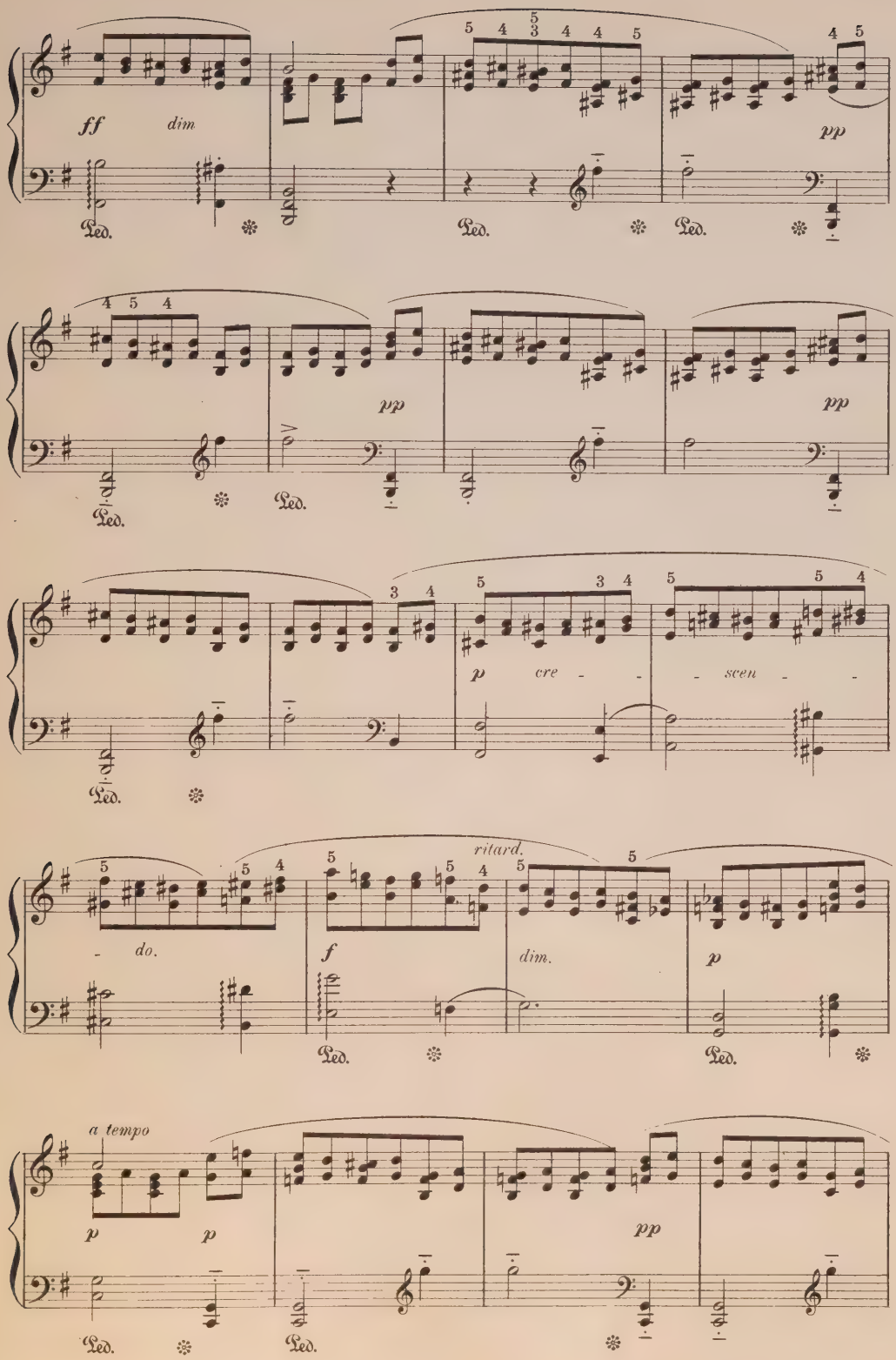

p
f
a tempo
riten.
dim. riten.
a tempo
p
fz
Ped.
fz
f
Ped.
espress.
Ped.
Ped.

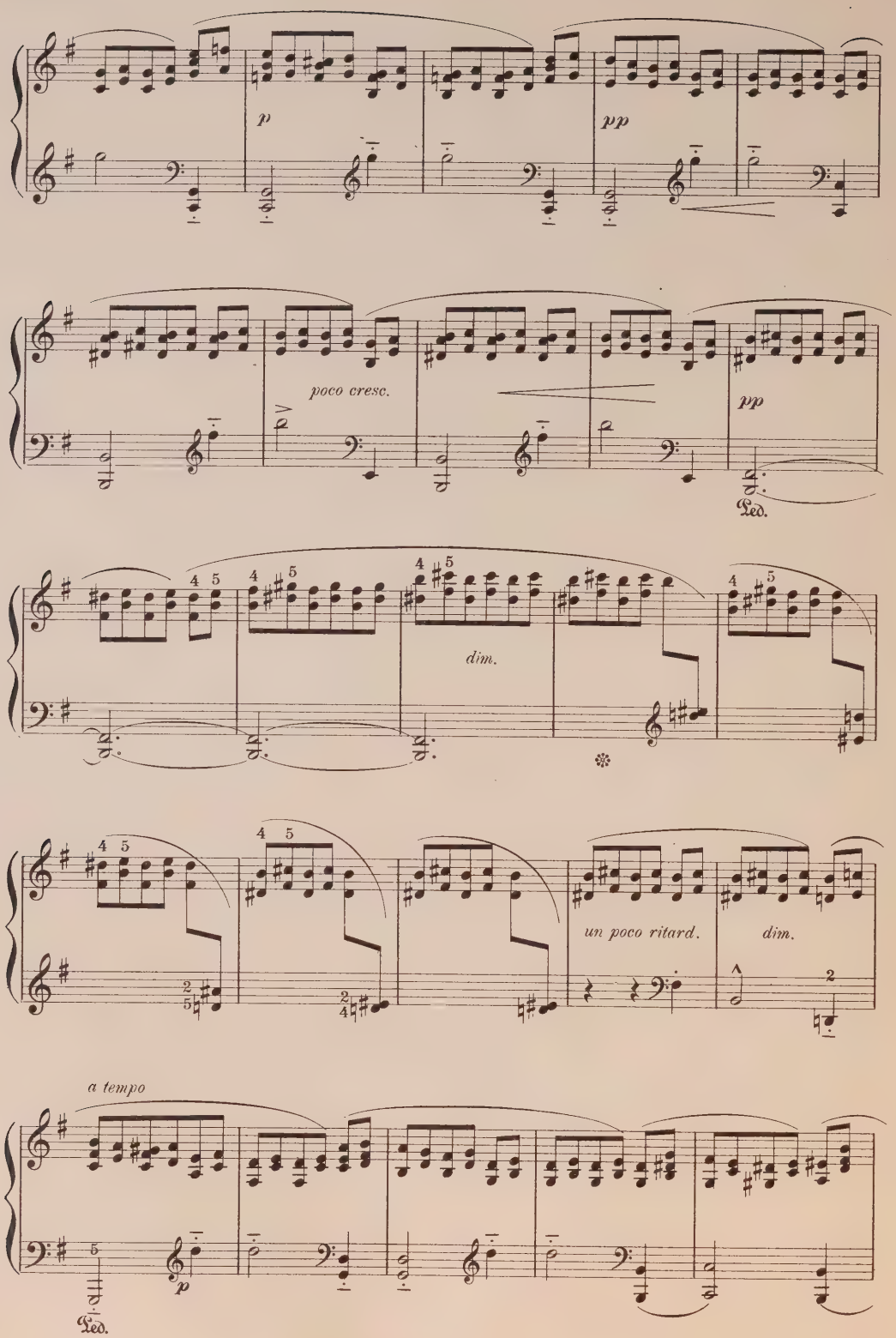

pp
pp
cresc.
f
f
riten.
a tempo
riten.
a tempo
p dolce
dim.
riten.
a tempo
p
pp
riten.
a tempo
fz
fz

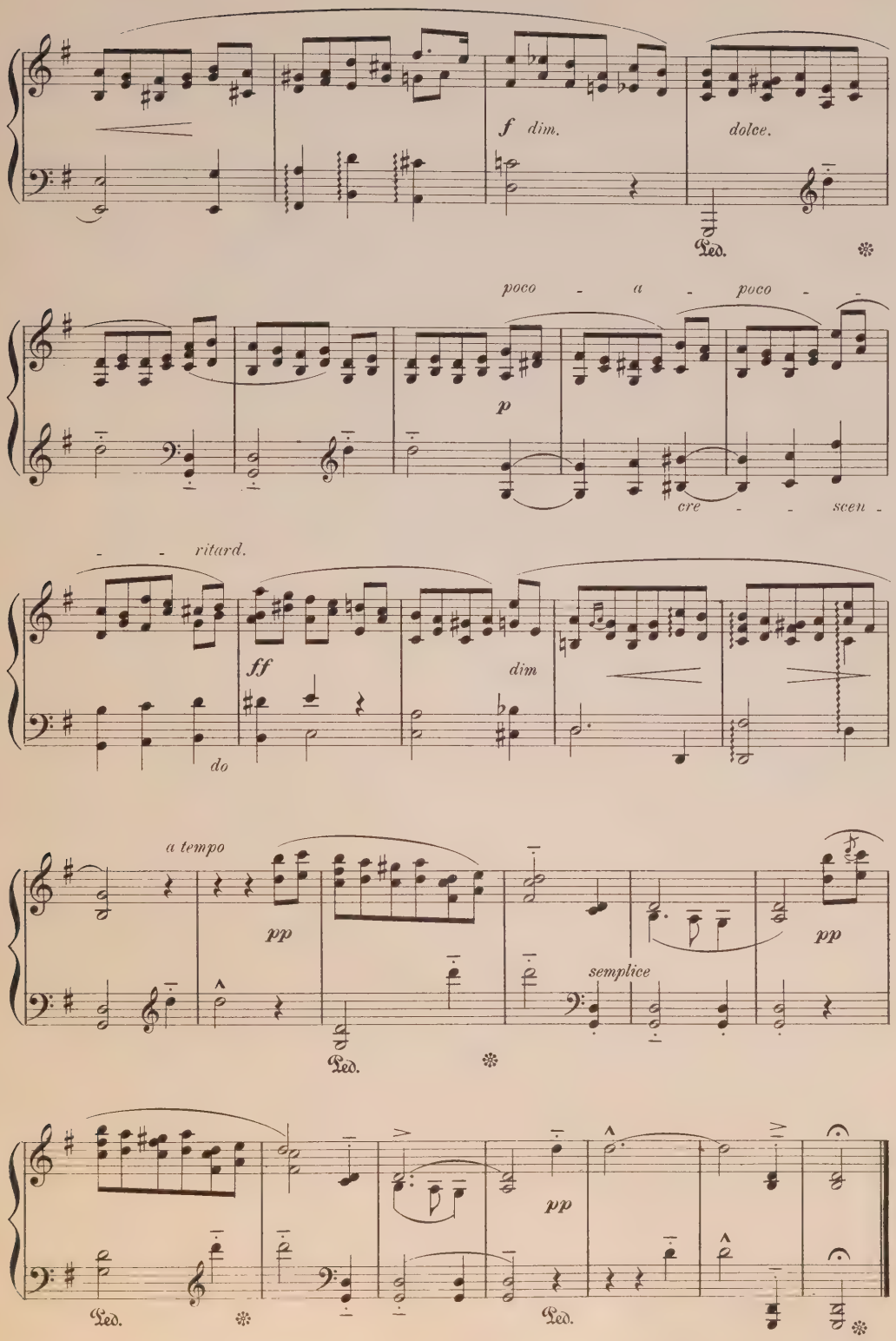
Pastorale.

FRANZ BENDEL.
(1833)



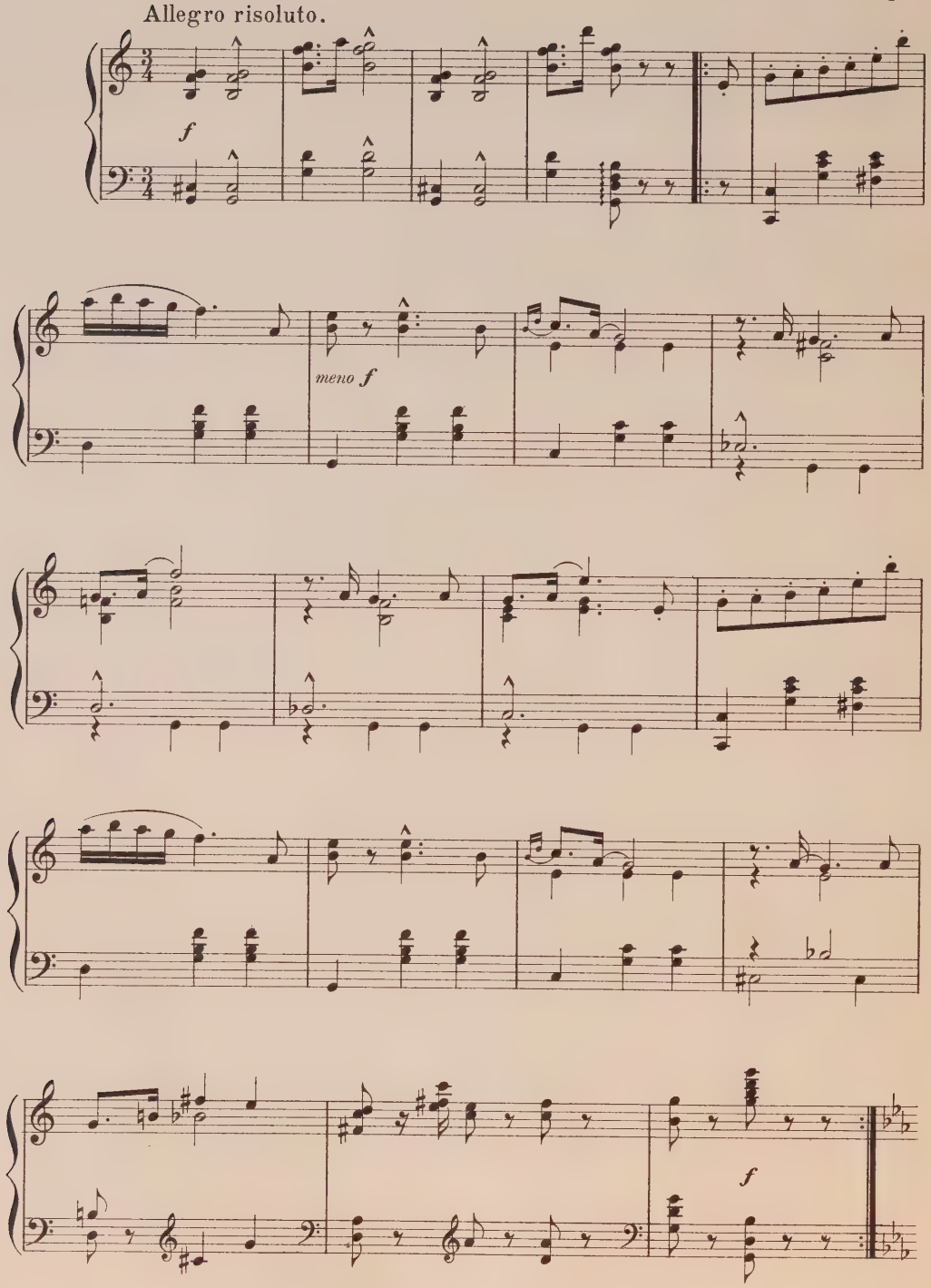

ff
dim
pp
Ped.
pp
pp
p
cre - - - scen - - -
do.
f
ritard.
dim.
p
a tempo
p
p
pp

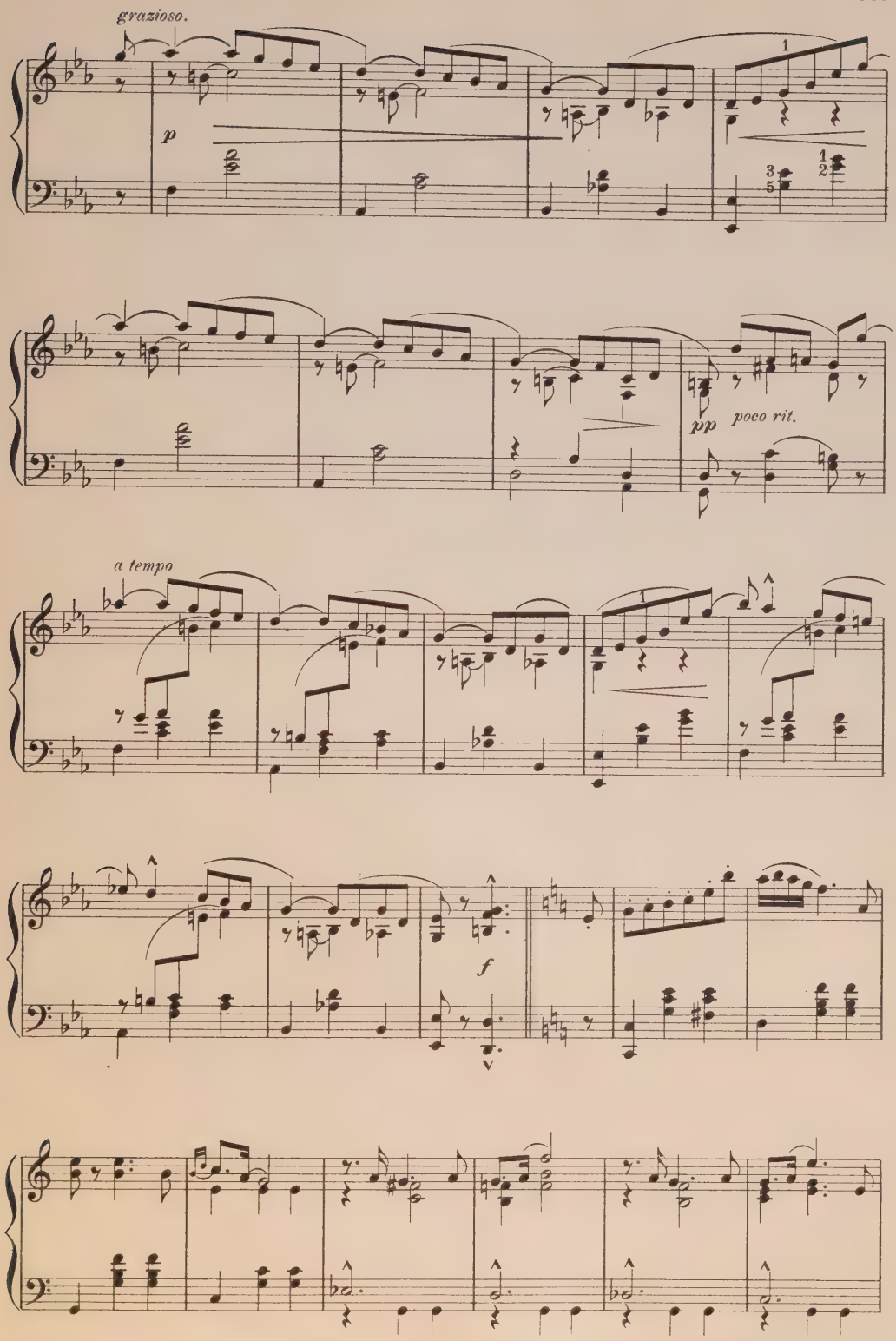

p
pp
poco cresc.
pp
Ped.
dim.
un poco ritard.
dim.
a tempo
p
Ped.

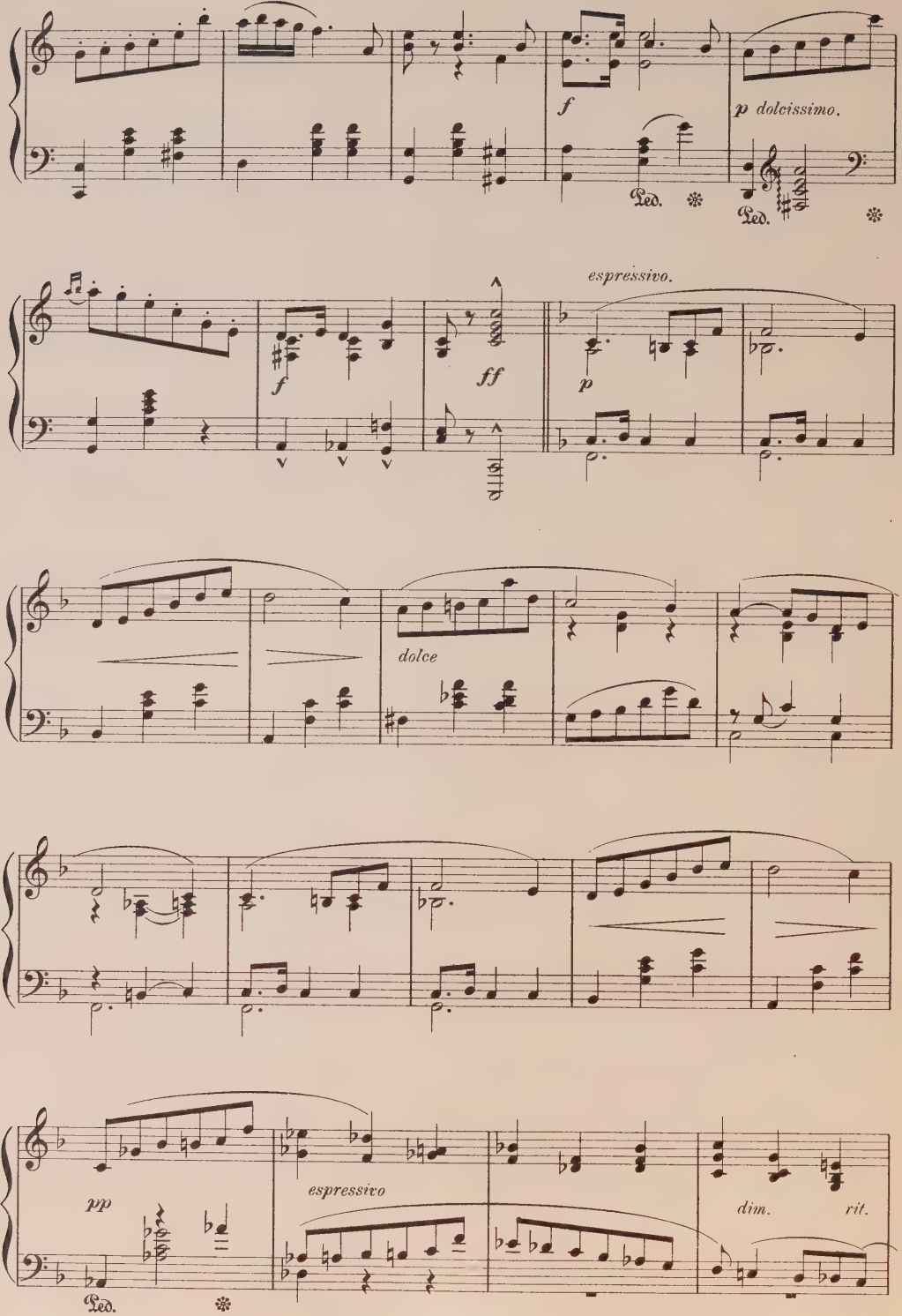

f dim.
dolce.
Ped.
poco - a - poco -
p
cre - - scen -
- - ritard.
ff
dim
do
a tempo
pp
semplice
pp
Ped.
pp
Ped.
Ped.

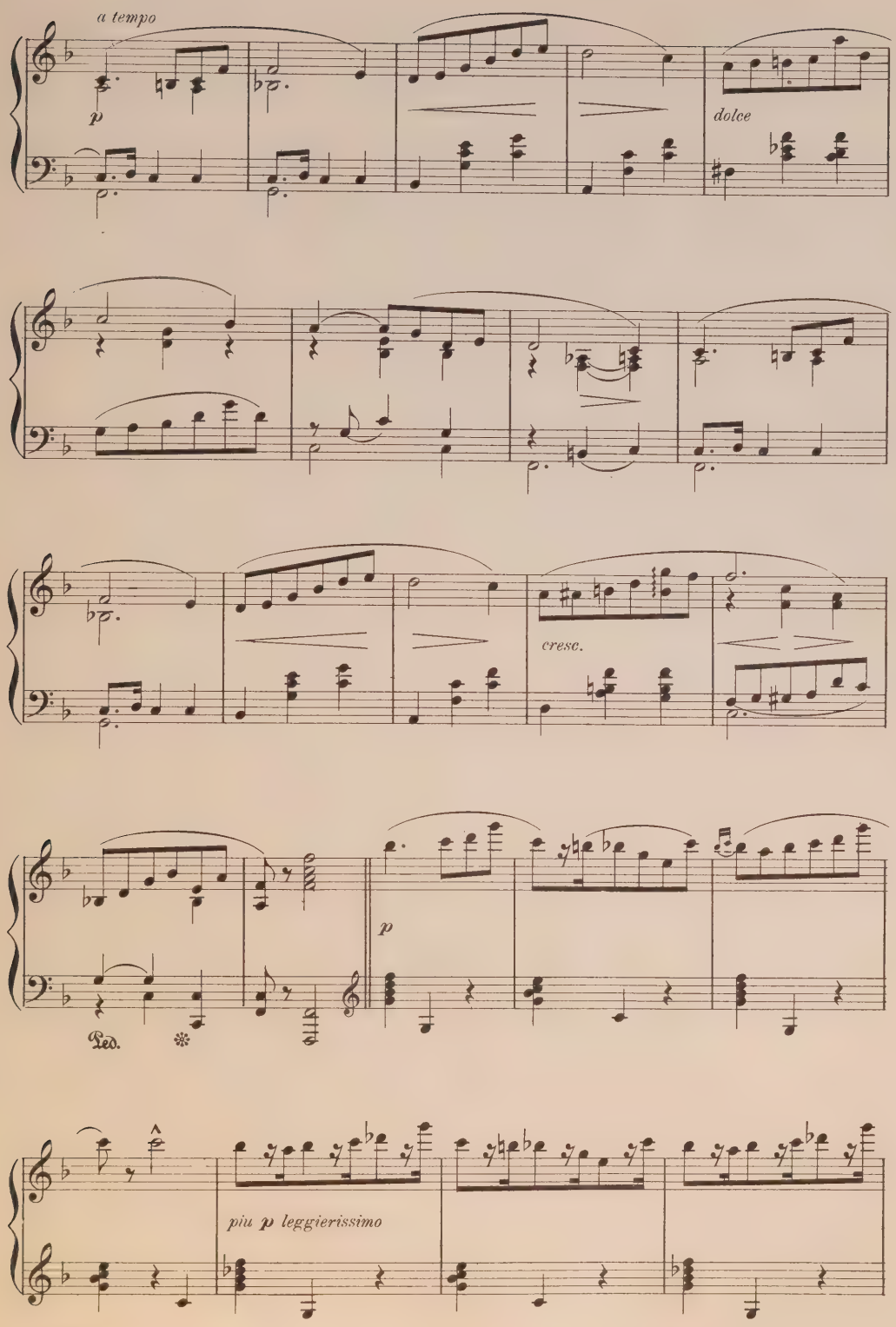
Petite Mazurka.

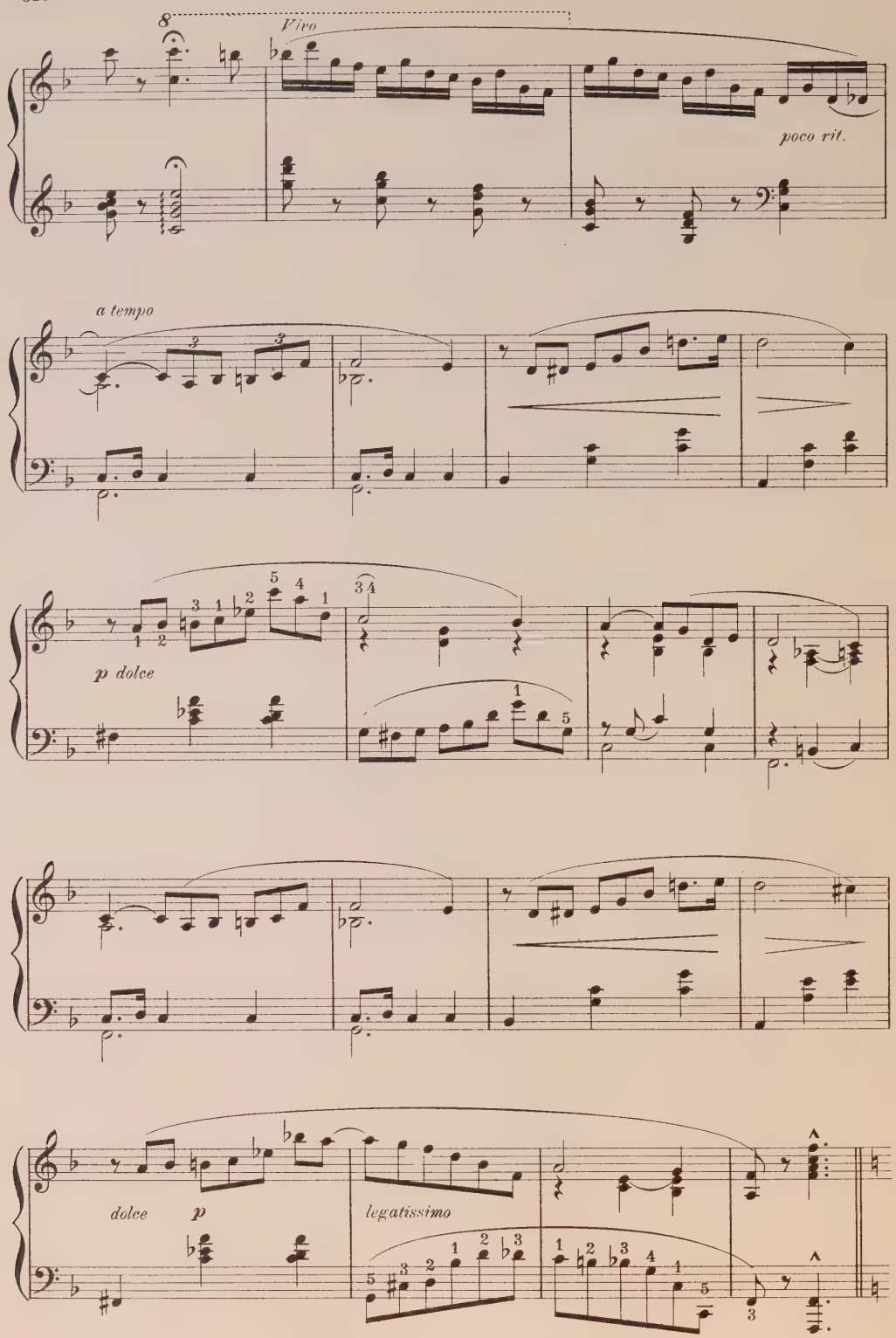
W. SAPELLNIKOFF, Op. 2.

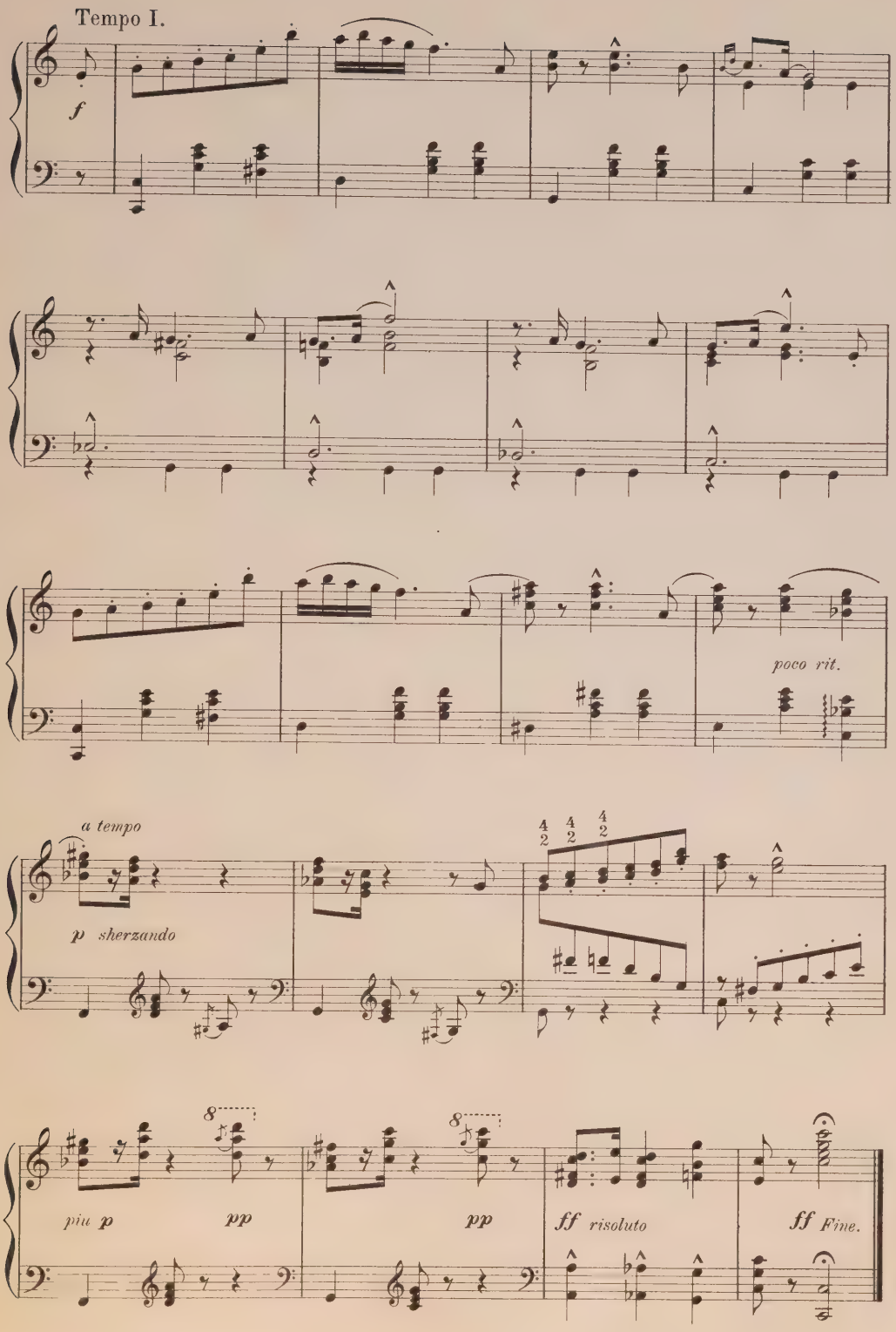



grazioso.
p
pp
poco rit.
a tempo
f


f
p dolcissimo.
Ped.
Ped.
espressivo.
f
ff
p
dolce
pp
espressivo
dim.
rit.
Ped.


a tempo
p
dolce
cresc.
p
Ped.
piu p leggierissimo


Vivo
poco rit.
a tempo
p dolce
dolce
p
legatissimo

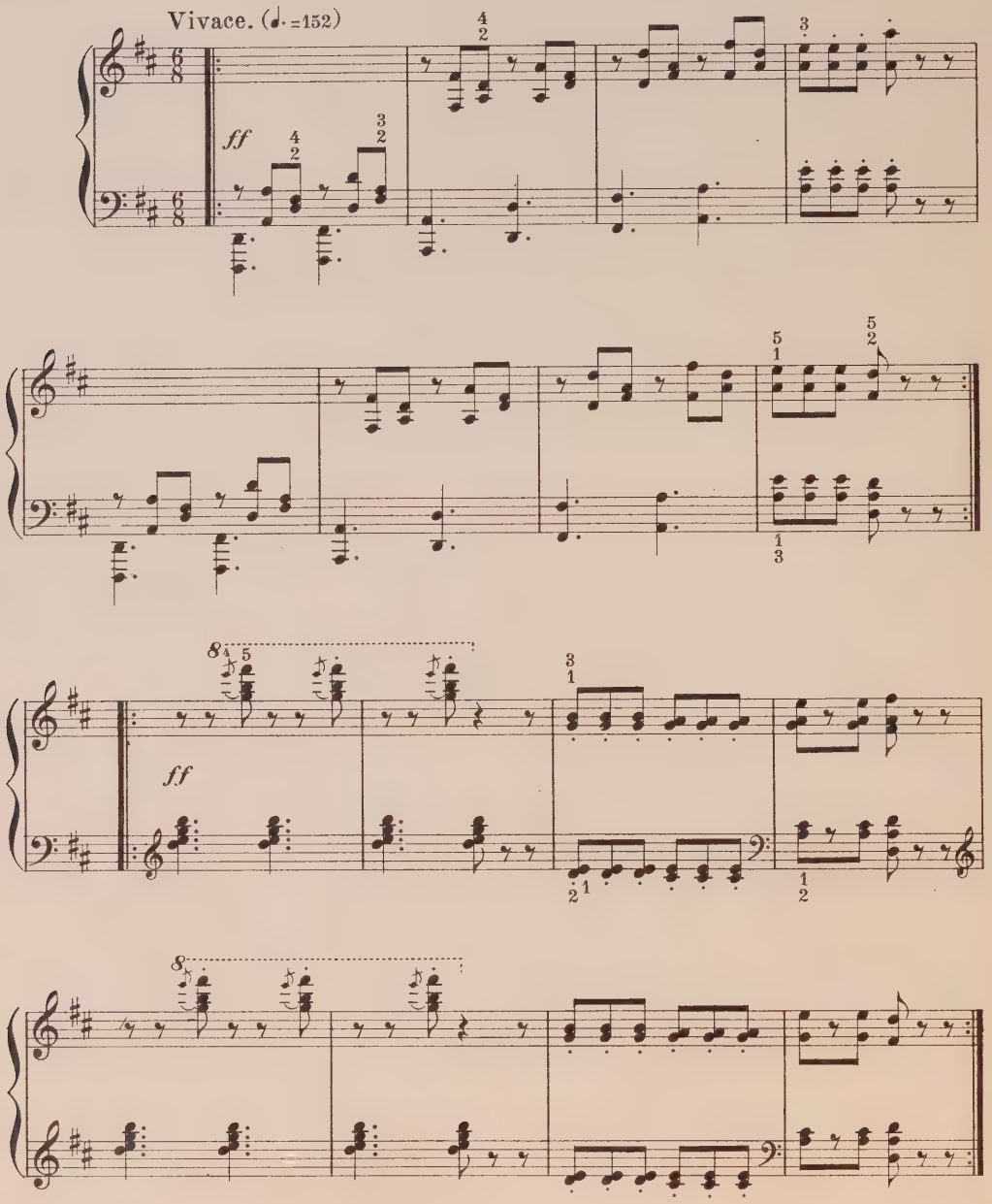

Tempo I.
f
poco rit.
a tempo
p sherzando
piu p
pp
pp
ff risoluto
ff Fine.

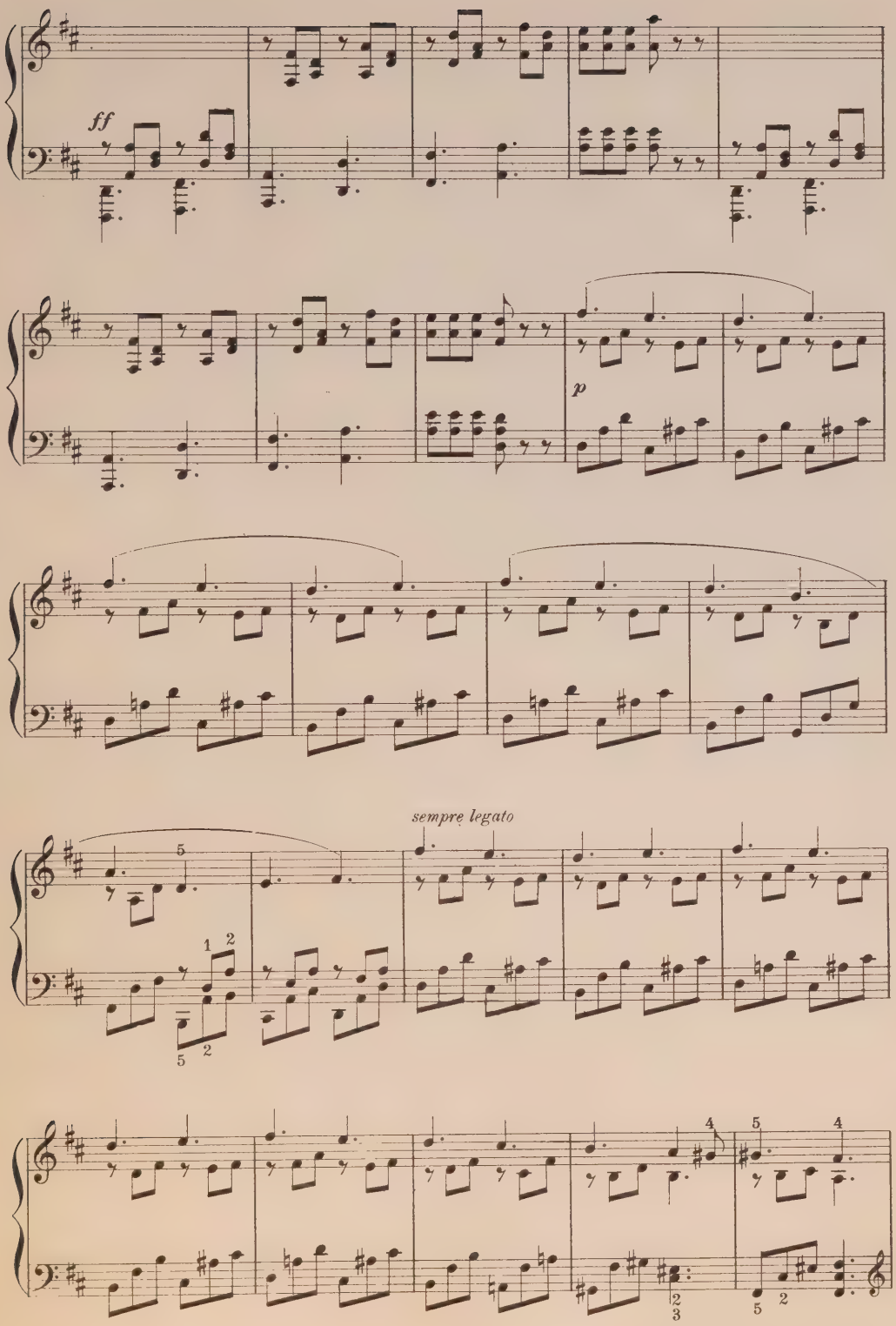
Postillon.

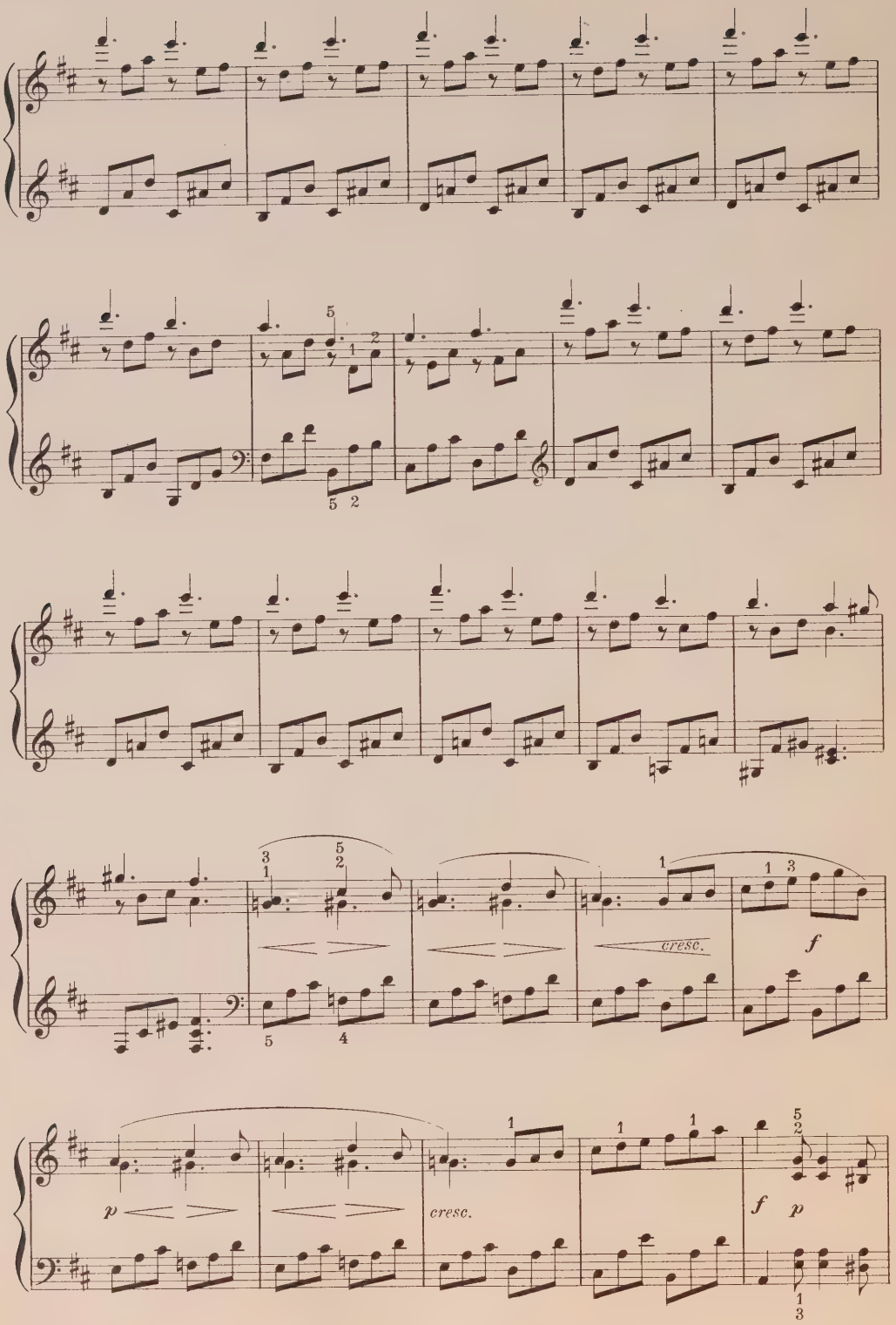
A cheval postillon!
En route, mon garçon.
La brise matinale est fraîche et parfumée.
Enfourche ton bidet
Et fais claquer ton fouet!
Les sansonnets joeux chantent sous la ramée.

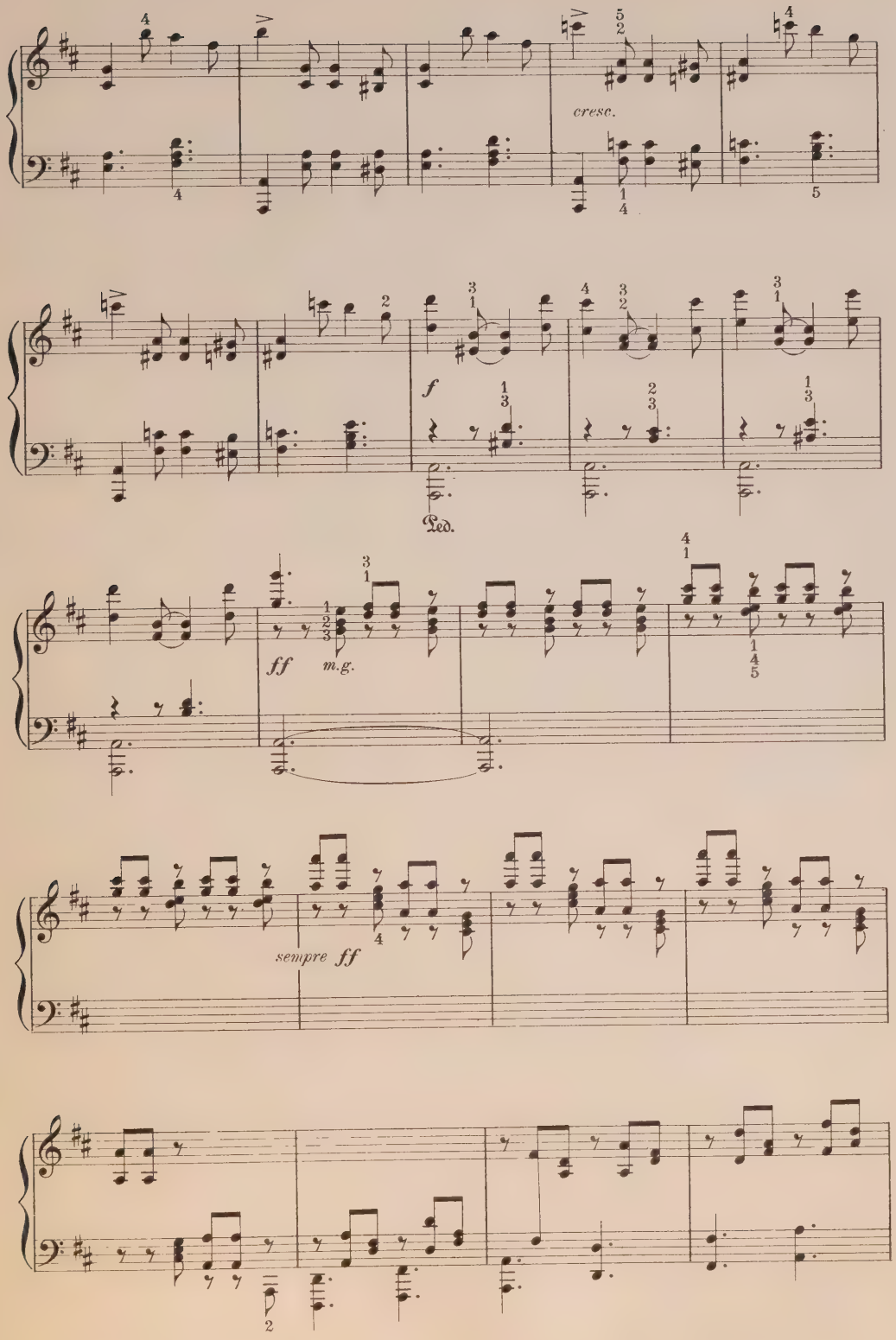
Au galop, au galop
Postillon; allons, hop!
Le soleil resplendit sur la plaine embaumée.
Va, ne t'arrête pas;
Va, l'on m'attend là-bas;
Va, plus vite, en avant! Va vers ma bien-aimée.

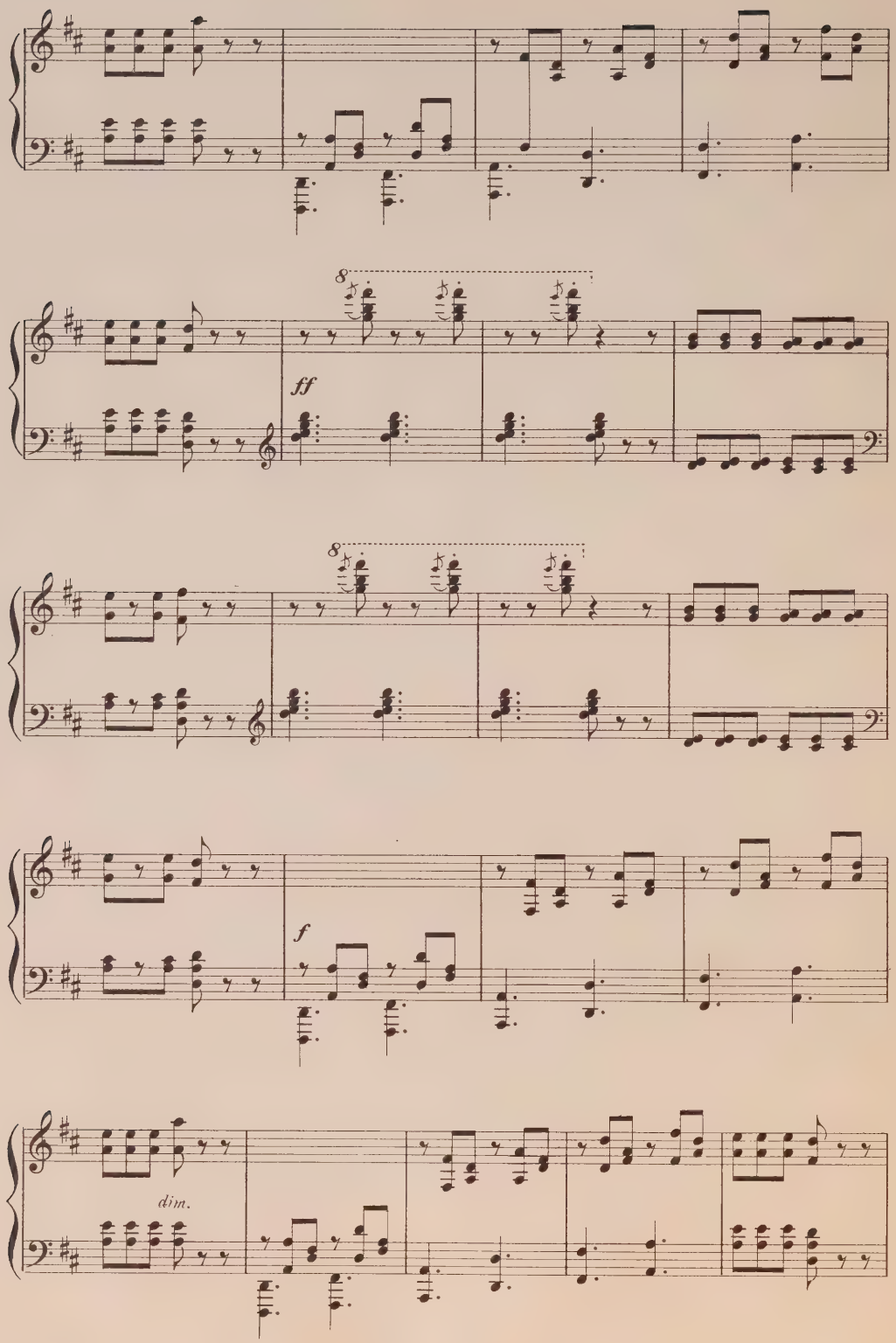
B. GODARD, Op. 55. N°1.

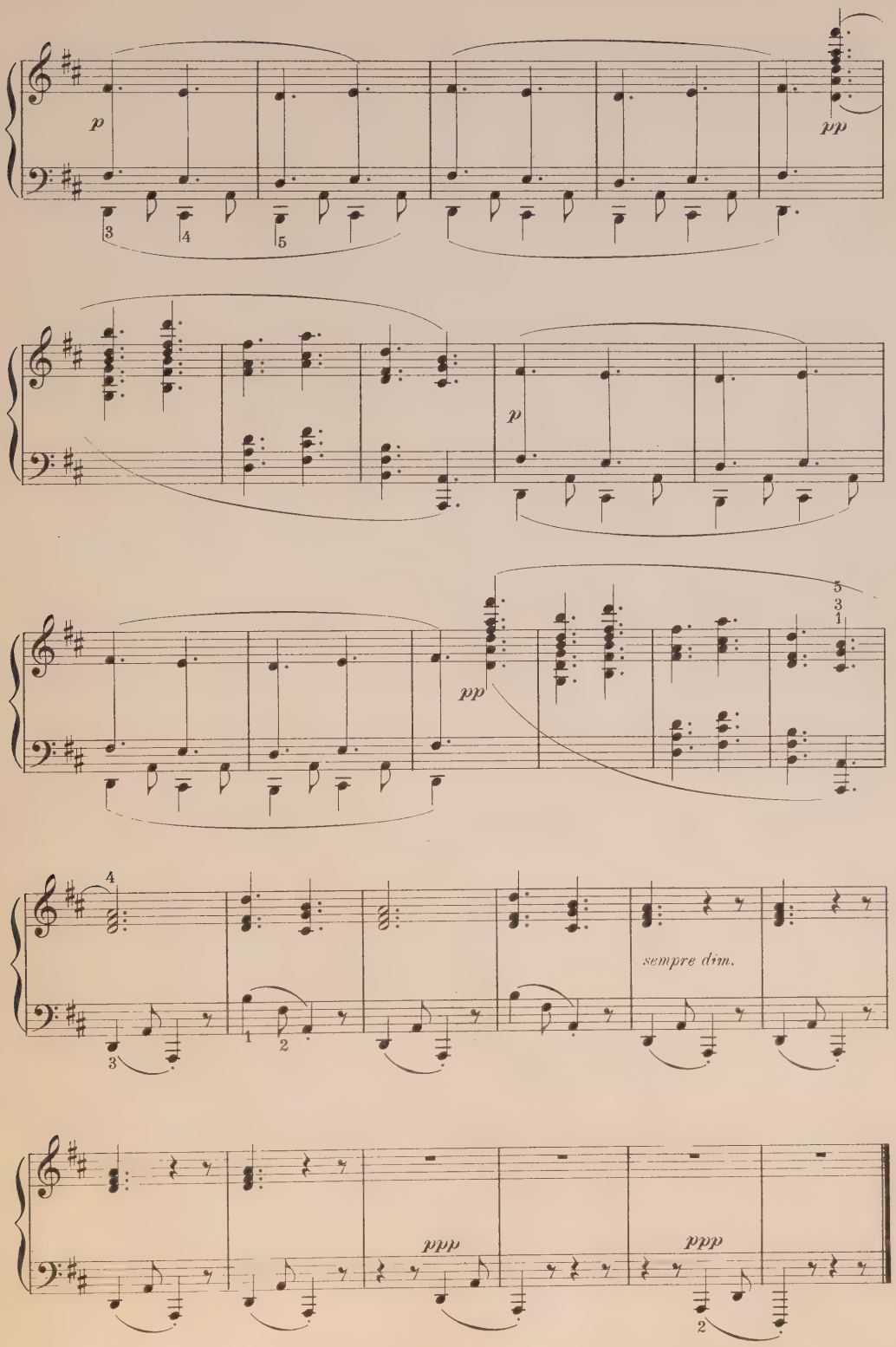



ff
p
sempre legato


cresc.
f
p
cresc.
f
p

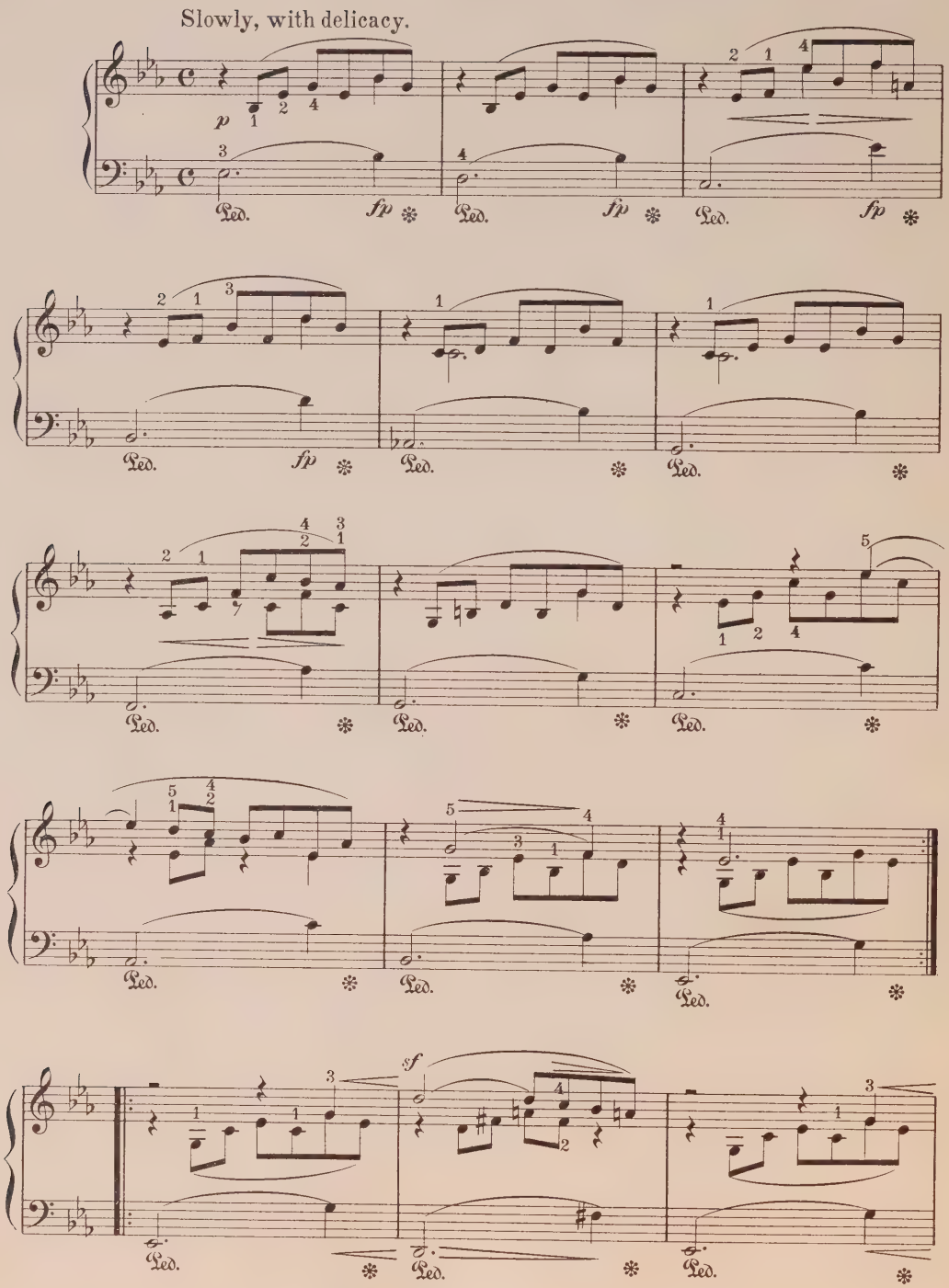

cresc.
f
Ped.
ff
m.g.
sempre ff

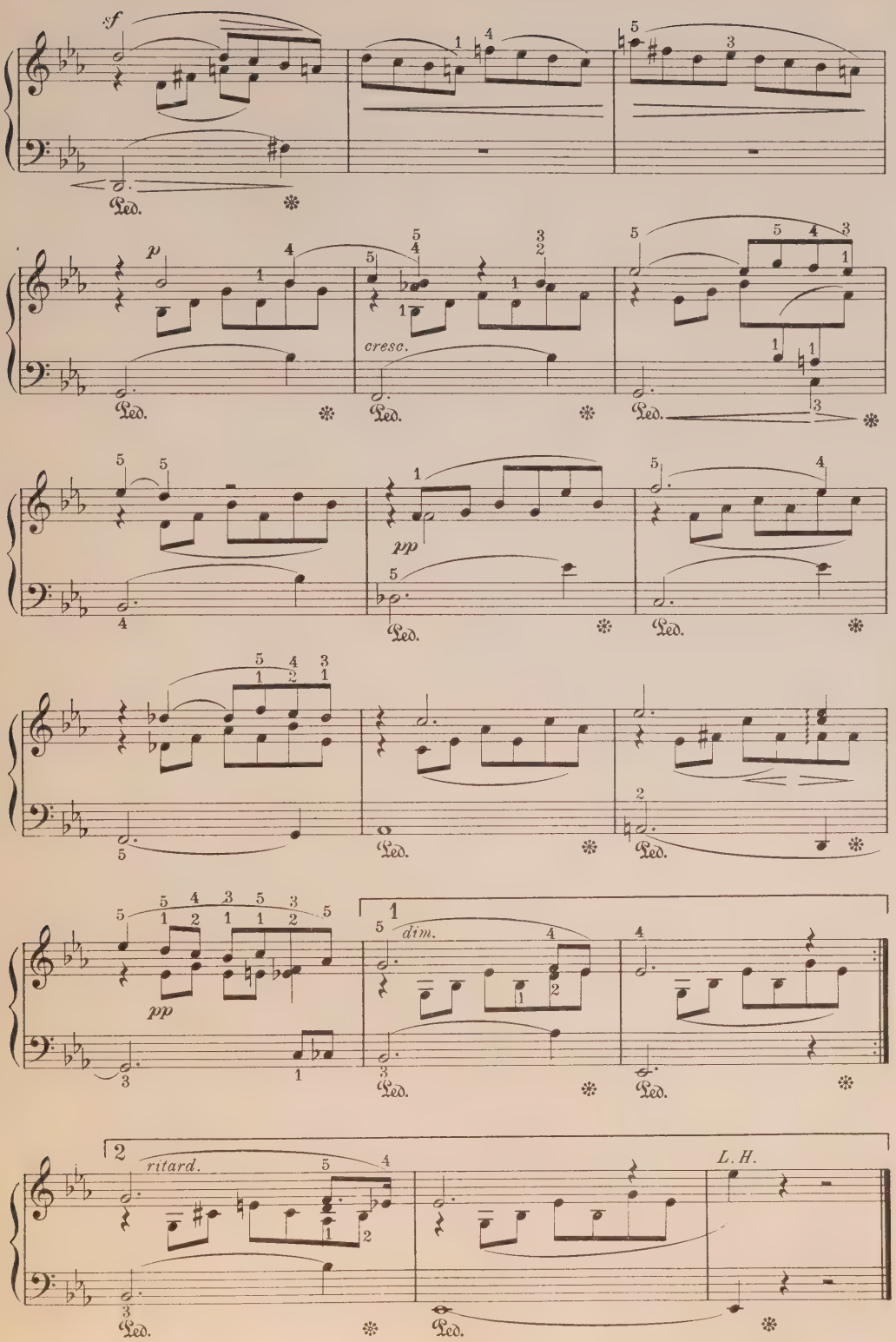

8
ff
8
f
dim.


p
pp
p
pp
sempre dim.
ppp
ppp

Mignon.

R. SCHUMANN Op.68. No 29.

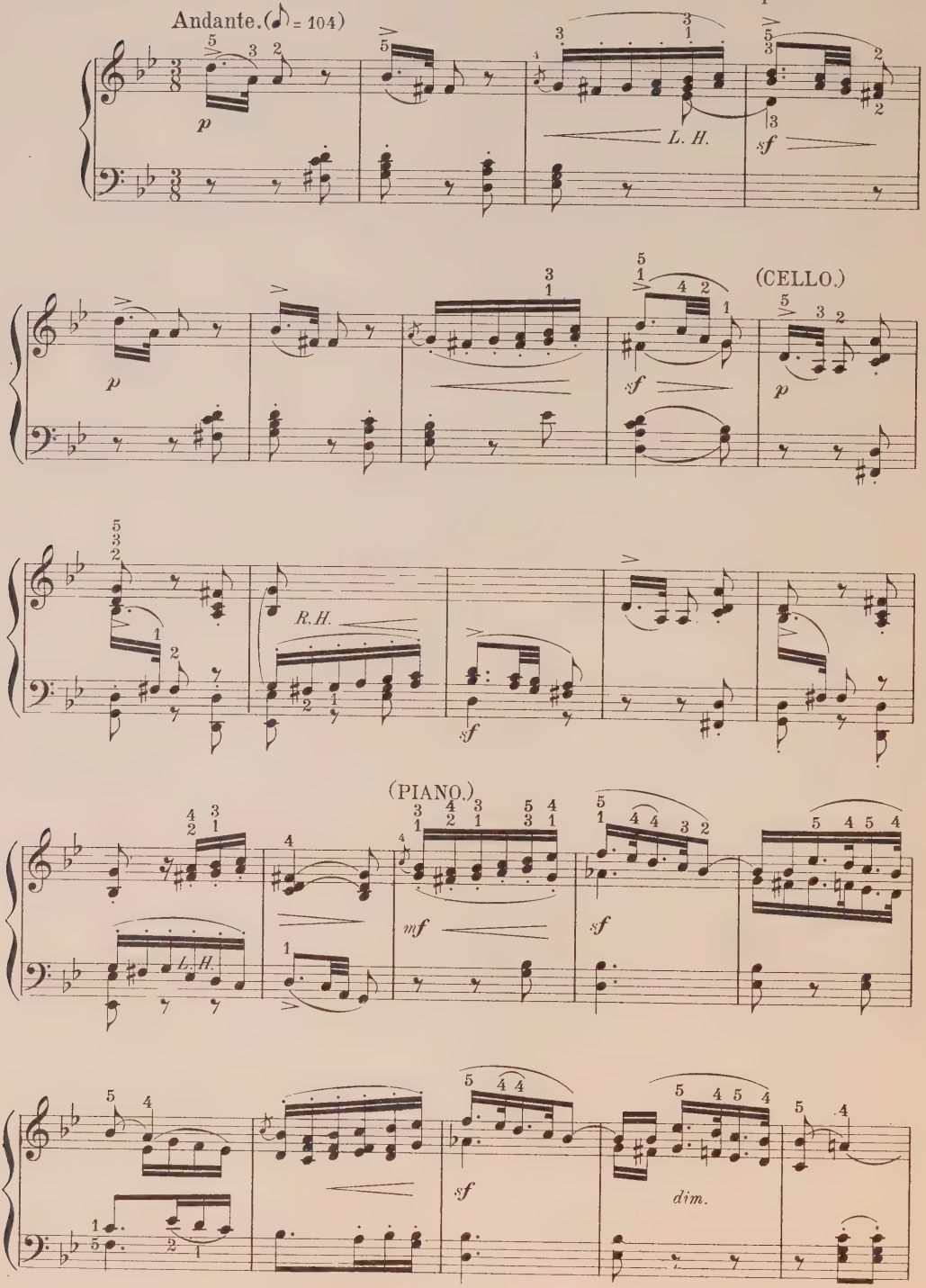


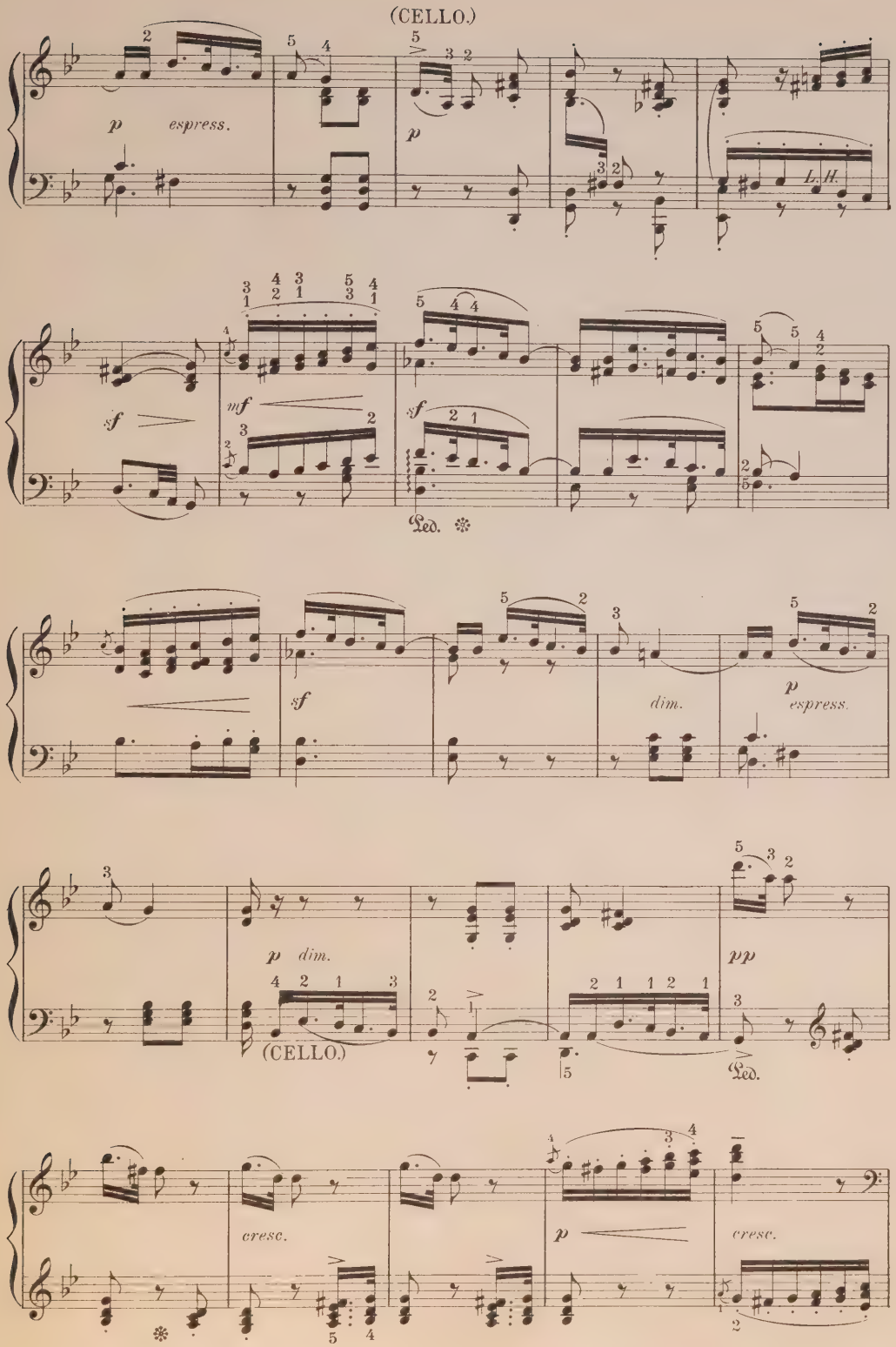

sf
Ped.
p
cresc.
pp
dim.
1
2
ritard.
L. H.

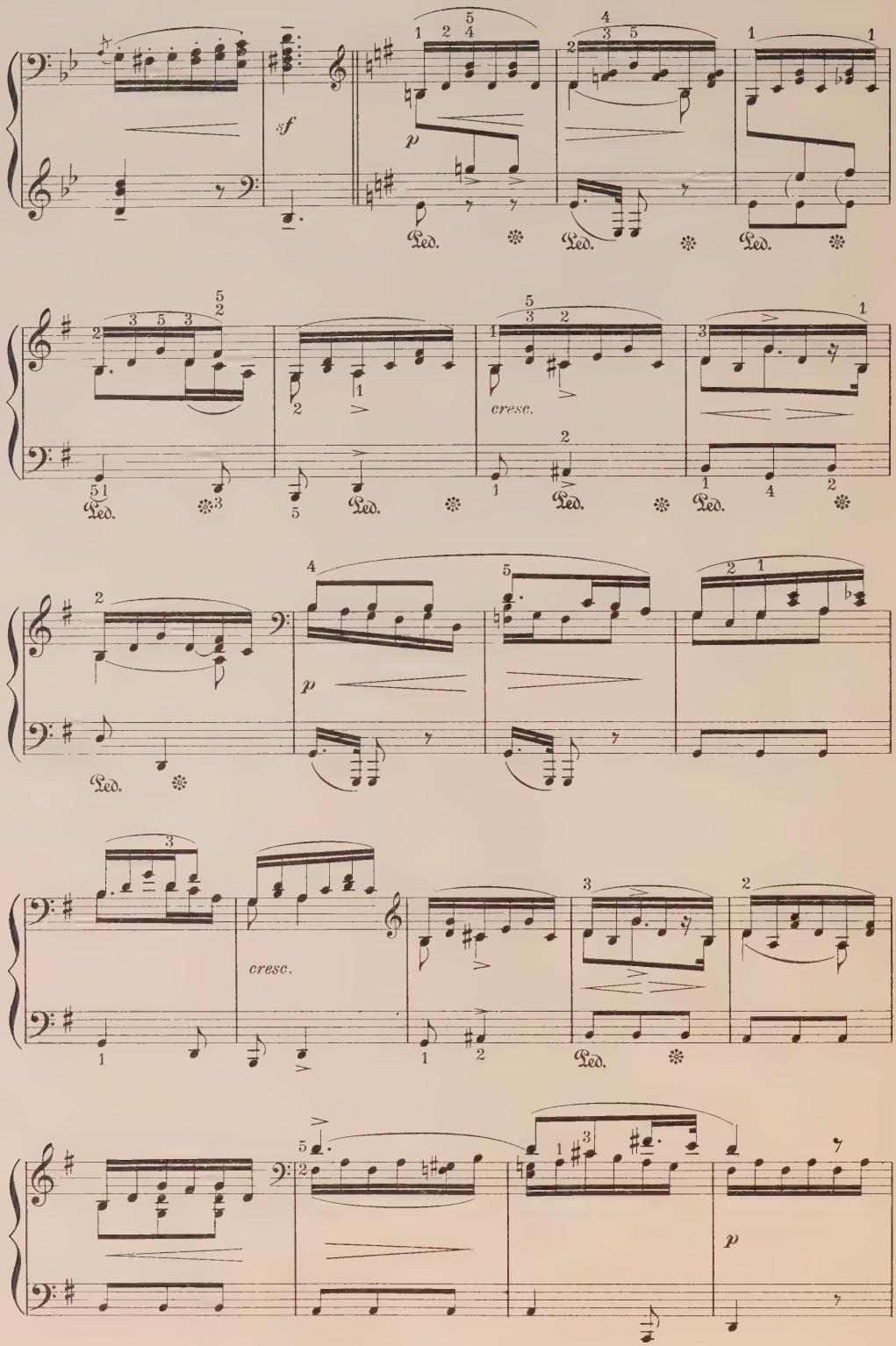
Andante from Sonata in B♭.

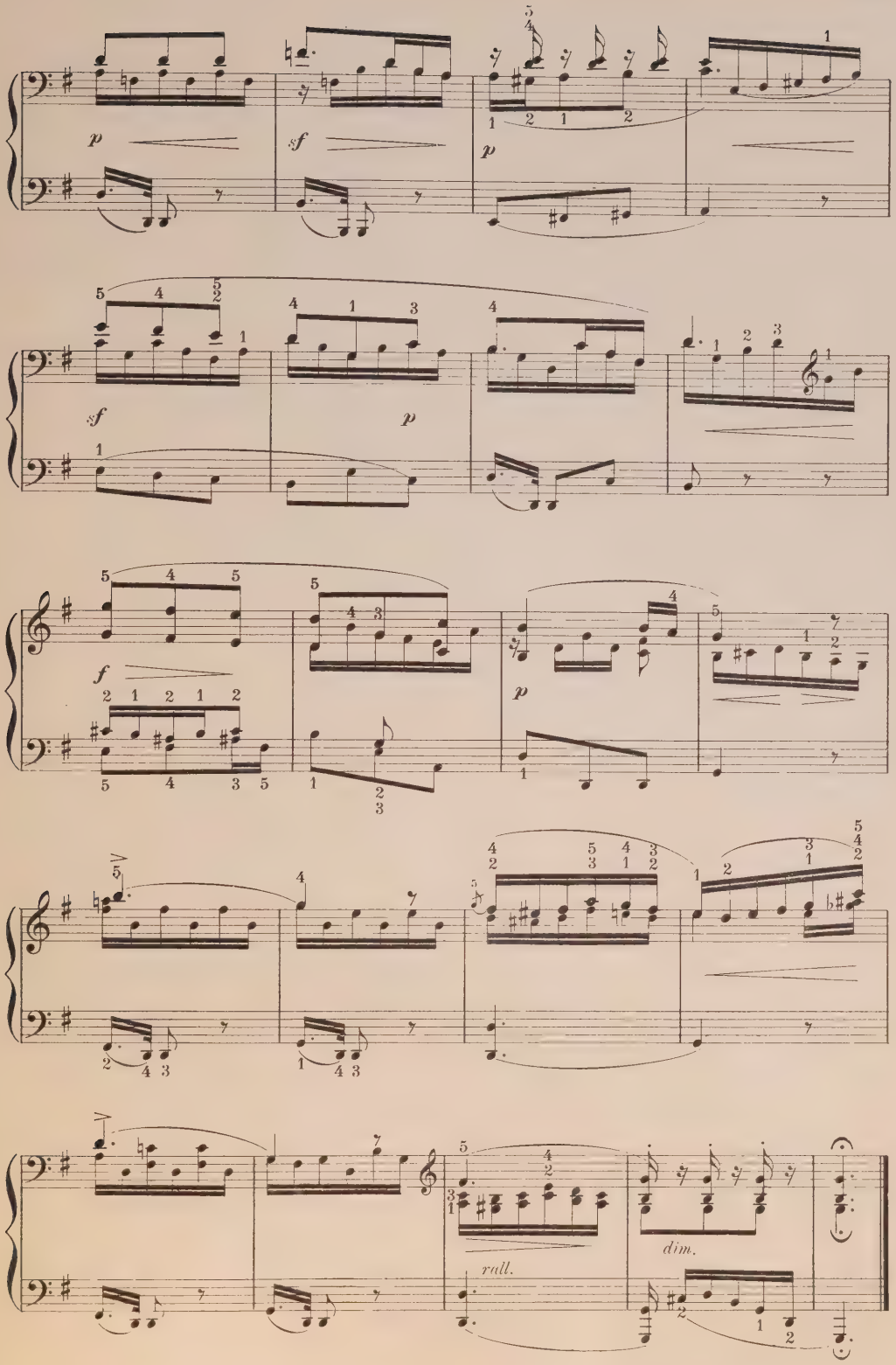
for CELLO and PIANO.

F. MENDELSSOHN BARTHOLDY,
Op. 45.




(CELLO.)
p espress.
p
L. H.
sf
mf
sf
Ped.
sf
dim.
p espress.
p dim.
(CELLO.)
pp
Ped.
cresc.
p
cresc.


sf
p
Led.
cresc.
p
cresc.
p

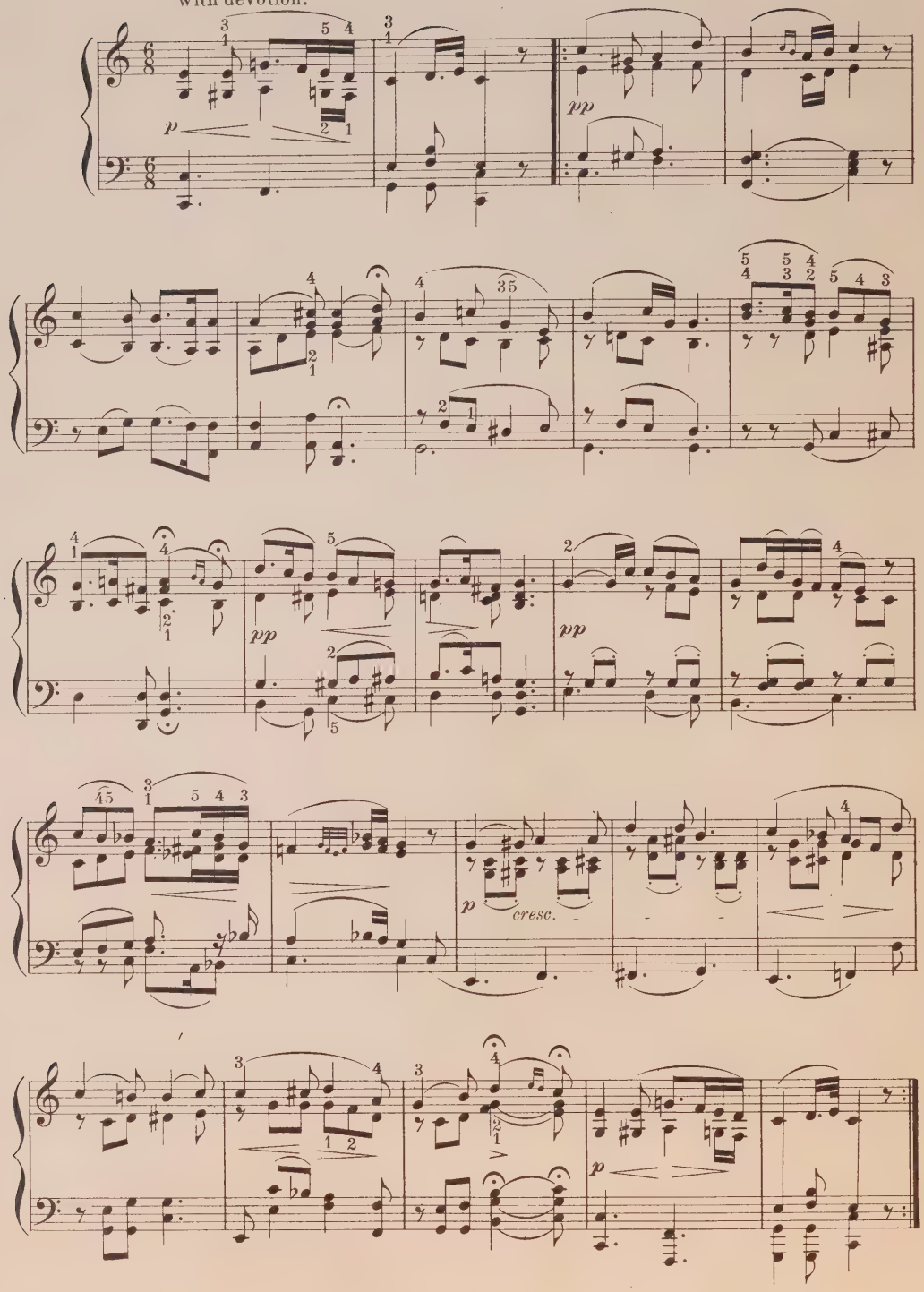

p
sf
p
sf
p
f
p
rall.
dim.

Ave Maria.

(Das Marienbild.)

Andante.
with devotion.

Fr. SCHUBERT.



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